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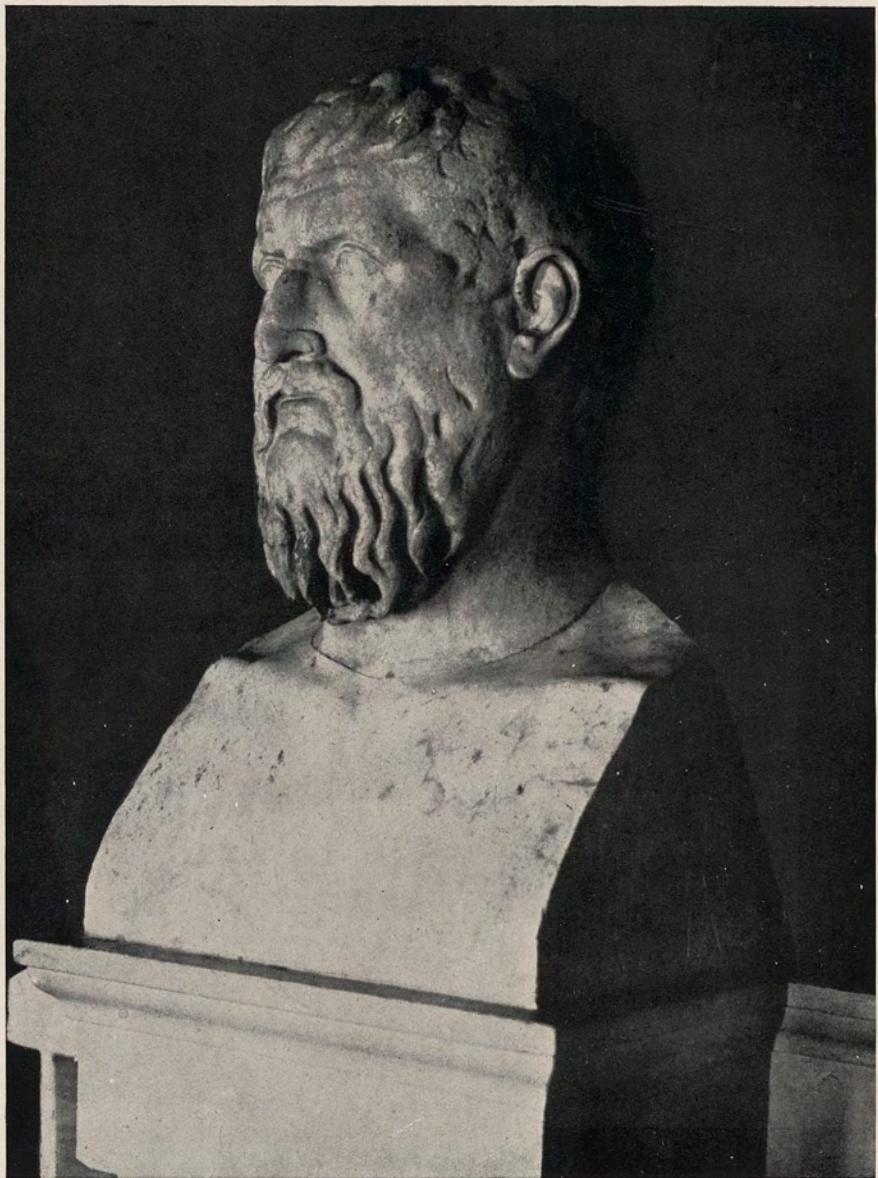




**GREEK AND ROMAN PORTRAITS  
IN  
ENGLISH COUNTRY HOUSES**







5 PLATO HOLKHAM HALL

See page 32

# GREEK AND ROMAN PORTRAITS in English Country Houses

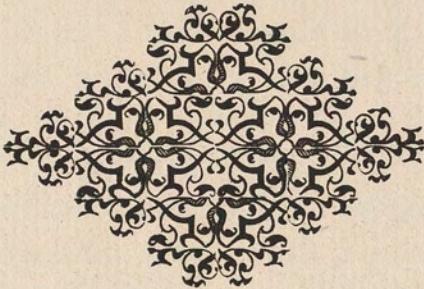
BY

FREDERIK POULSEN

KEEPER OF THE CLASSICAL DEPARTMENT OF THE NY CARLSBERG GLYPOTHEK, COPENHAGEN  
FELLOW OF THE DANISH ROYAL SOCIETY, THE SWEDISH NEW SOCIETY OF LETTERS  
AND MEMBER OF THE ACADEMIE DES INSCRIPTIONS ET BELLES-LETTRES

TRANSLATED BY

THE REV. G. C. RICHARDS, B.D.  
FELLOW OF ORIEL COLLEGE, OXFORD



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# INTRODUCTION

I BEGAN to be interested in English private collections in 1912, when I was sent by Carl Jacobsen to Ince Blundell Hall, with an Italian from Liverpool, to procure casts of the head and arms of the famous Ince Athena,<sup>1</sup> of which the Ny Carlsberg sculpture gallery possessed a replica without head or arms.<sup>2</sup> Thanks to Mr. Weld-Blundell's courtesy we were well received, and while the work was progressing, I had time to look round the collection of antiques in the house and the little temple in the gardens, and saw clearly how much material there was there, hitherto unknown, for the history of ancient art. It is true that the collection at Ince Blundell Hall, like other English private collections, had been catalogued in Adolf Michaelis's meritorious work.<sup>3</sup> But in the first place Michaelis's book was almost devoid of illustrations, and secondly in the intervening years, largely owing to Furtwängler's work, great advances had been made in the knowledge of ancient art, so that a fresh treatment of the material with illustrations such as could now be produced promised a rich harvest. It was clear to me that I could not examine exhaustively the whole mass of antiques in English country houses ; and so when I applied to the Carlsberg Fund for assistance to enable me to pursue my studies, I confined myself to proposing a visit with a photographer to the most important private collections, in order to photograph and describe all the antique portraits which they contained. I reserved to myself the right of reproducing other specially important and unknown antiques, and also the most instructive forgeries of ancient sculpture. A grant was made to me in January 1915, but the War

<sup>1</sup> A. Furtwängler, *Ueber Statuenkopien im Altertum*, i, pl. IV.

<sup>2</sup> Ny Carlsberg, 99. No. 100 is of the

same type.

<sup>3</sup> A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge University Press, 1882.

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long prevented the execution of my plan, and even in the spring of 1919, when Prince Valdemar of Denmark kindly made inquiries on my behalf during a stay at the English Court, I was advised to postpone the scheme, because most of the English country houses had been turned into hospitals during the War and were still partly shut up, and to some a visit might not even yet be welcome. A later inquiry through the British Museum in June 1919 offered a somewhat brighter prospect, and through Mr. G. F. Hill's intervention, without which the plan could not have been carried out at all, I had received by August 1919 invitations to visit five of the fourteen houses I had originally on my programme. On my arrival in London I found invitations to three others. I was thus able to visit eight of the more important private collections, amongst them two, those of Rossie Priory and Houghton Hall, which Michaelis did not visit himself, but only knew through descriptions at second hand. A ninth was added in the Duke of Northumberland's collection at Sion House, Chiswick, which escaped Michaelis's notice and to which Mr. A. Hamilton Smith of the British Museum drew my attention and procured me access. I owe both to him and to Mr. Hill sincere gratitude for the prompt and constant help and encouragement they gave to my little expedition. I thank Mr. Hill also for having induced the Clarendon Press to undertake the publication of this work, and Mr. G. C. Richards of Oxford, who after having helped me with my book on Delphi, has translated this work also from the Danish with his usual skill.

Of the six collections which in addition to those here described I had in 1914 intended to study and photograph, the Petworth Collection has in the meantime been published by the Hon. Margaret Wyndham. Whether I shall ever get the means and the time to treat of the ancient portraits in the remaining five houses, viz. Woburn Abbey, Castle Howard, Marbury Hall, Brocklesby Park, and Lowther Castle, or those in Newby Hall, Richmond, Knole, and St. Ann's Hill, or such portraits at Lansdowne House as at my first visit were inaccessible, the future must show; I shall certainly not want the inclination.

## INTRODUCTION

The original idea was to take with me a Danish specialist in photography, but when in 1919 I applied to the man who had been ready to accompany me in 1914, his charges were so exorbitant that I broke off the negotiations, and asked the British Museum to procure me an English collaborator. In Edinburgh I met Mr. R. B. Fleming, who had done good work in photography for Miss Wyndham, and we easily agreed on terms. I subsequently found that I was more lucky than I realized ; for not only was Mr. Fleming a valuable and resourceful travelling companion, but he overcame difficulties which would certainly have been too much for his Danish colleague. Many of the busts to be reproduced were placed on the top of lofty book-cases, or stood in high wall-niches, or were to be found in dark corners, and in order to study and photograph them it was necessary sometimes to construct tall and shaky scaffolding with steps and boards, at others to work with reflecting mirrors so as to neutralize flat or partial light or deep shadows. It was only at Rossie Priory and at Lansdowne House that we were permitted to take the busts down and reproduce them in the most favourable light ; and I beg the readers of this work to judge Mr. Fleming's execution by the illustrations from these two houses and to understand that the reproductions from other places are as good as was possible under the conditions. These difficulties explain how, in a number of cases, we had to be content with a single photograph, where two or three would have been desirable but were not obtainable. The important portrait of Plato at Holkham Hall (no. 5) was photographed again after our departure by Lord Coke at the suggestion of Mr. C. W. James, and the blocks of these pictures, first reproduced in the *Journal of Hellenic Studies* for 1920, have been kindly lent to me by the editors for the purposes of this work.

My tour took me to the following mansions, in all of which I had a most hospitable reception : Rossie Priory in Scotland, Ince Blundell Hall in Lancashire, Margam Park in Glamorganshire, Wilton House in Wiltshire, Houghton Hall and Holkham Hall in Norfolk, Lansdowne House in London, and Sion House at Chiswick. I also reproduced some sculptures in Sir John Soane's Museum. Altogether 112 portraits have been photographed, besides some

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interesting forgeries and views of the interior and grounds of houses which I visited. But beyond these tangible gains from the tour, the work which I have undertaken in the text of eliminating numerous forgeries and worthless antiques, is no less important. For example, out of the 142 so-called antique portrait-busts I examined in Wilton House, only 22 deserved publication.

Instead of enumerating the works of art in each collection separately, I have preferred to arrange the whole material chronologically, in order to facilitate a survey of the bearing of my work on different phases of ancient iconography, and to arrange together portraits that are contemporaneous or related to one another. Only the portraits in Sir John Soane's Museum have been kept together, by way of illustrating Roman provincial sculpture in England in the second century A.D. Text and illustration are arranged as far as possible *en face*; but a reader who desires to inspect any one collection of the portraits can refer to the lists on pp. 7, 12, 13, 16, 17, 18, 20, 21, 23, and 26. It is possible that I have overlooked details here and there, not to speak of omissions in the collection in Lansdowne House, of which only a small part was accessible. In some places, notably at Ince Blundell Hall, it was not always possible for me to identify the objects catalogued by Michaelis. But the main point is that each object should be made known by reproduction and description. With the exception of the bust of Thucydides at Holkham Hall (no. 1) (of which I give fresh detailed photographs) and a very small reproduction of the Hellenistic head at Margam Abbey (no. 12)—I might add the unsatisfactory illustrations in the catalogue of Rossie Priory which is hard to obtain—this whole series of ancient portrait-statues, heads, and busts has hitherto never been reproduced. Even if they are not all equally important, yet a great deal of new material has been added to ancient iconography. And among these sculptures there are specimens of the highest interest, e.g. the new Plato from Holkham Hall (no. 5), the peculiar singing poet at Houghton Hall (no. 6), the statue of Alexander at Wilton House (no. 9), the medallion of Karneades at Holkham (no. 20), the priest of Dionysos at Houghton (no. 21), the stately Roman statues at Sion House (nos. 22, 100, 102),

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the statue of Livia at Holkham (no. 28), the brutal Roman at Margam (no. 48), the melancholy barbarian at Rossie Priory (no. 73), and several of the Roman portraits at Lansdowne House (nos. 34, 46, 47, 77, 110).

Finally I must put on record that the Carlsberg Fund not only enabled me to travel, but has assisted the preparation of the work, and paid the expense of the illustrations. The Rask-Oersted Fund has defrayed the cost of translation into English. To the directors of both Funds I beg to offer my warmest and most respectful thanks.

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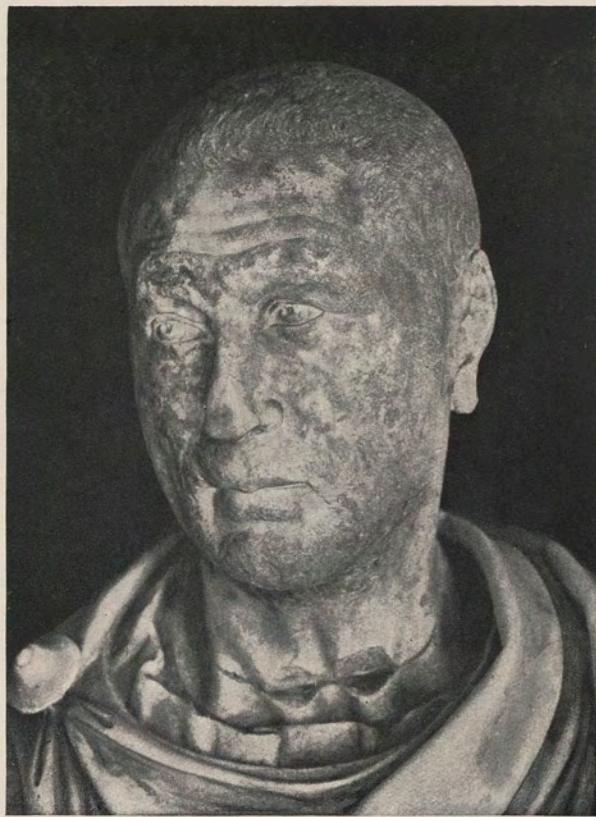


FIG. 1 HEAD OF A ROMAN  
*WILTON HOUSE*

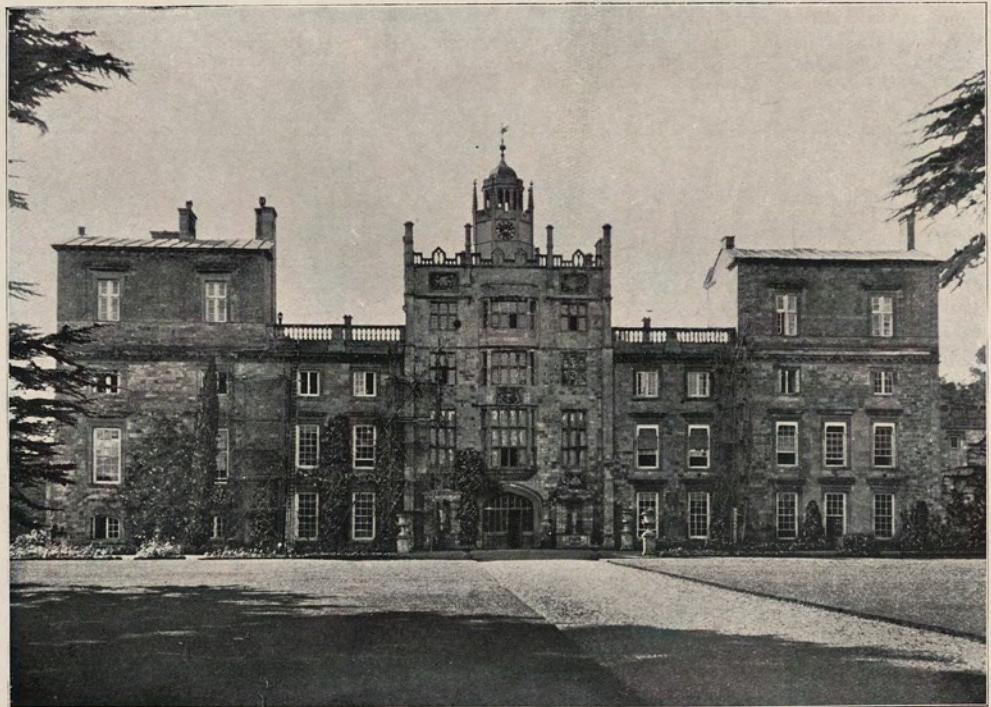


FIG. 2 WILTON HOUSE THE HOLBEIN WING

# THE COLLECTIONS

A COMPLETE sketch of the history of the collections is superfluous after Michaelis's thorough work. I shall limit myself to adding some supplementary information, and shall only give a complete history in one case, that of the small collection at Sion House, now made public for the first time.

## § I

### WILTON HOUSE

This is the oldest collection of antiques in England and the only one which survives from the Stuart times, the first period of English activity in collecting ; it was brought together by the eighth Earl of Pembroke and Montgomery between 1683 and 1733, and formed partly by the Earl's own purchase in Italy and partly by the acquisition of the collection of Cardinal Mazarin.

The lack of critical faculty and the predilection for famous names which mark this collection, unquestionably make it, as I have already indicated, less valuable to the modern scholar. I only obtained twenty-two portraits in all, six of them Greek and the remainder Roman. The portraits reproduced and described will be found below under the following numbers : 3, 8, 9, 17, 18, 19 are Greek ; 23, 24, 35, 36, 38, 39, 57, 68, 71, 76, 79, 92, 93, 99, 104, 105 are Roman.

Among the forgeries the most interesting piece is the portrait of a melancholy old man, placed on a bust inscribed ' Cn Pompeius Magnus ' (fig. 1). That the bust is modern is obvious, but Bernoulli pronounced the head also doubtful.<sup>1</sup> That was not evident to me at first sight. The head, 0.26 metres in height (the nose restored in marble, the ears in plaster), has a surface of which the disintegration

<sup>1</sup> Michaelis, *Ancient Marbles*, p. 678, no. 29.

is very illusive, while the drilled pupils with their sidelong glance also give a quite trustworthy impression. Nevertheless, there is a woolliness and indefiniteness in the rendering of forms which awaken suspicion, and this is confirmed by the extraordinary resemblance to a head in the Capitoline Museum,<sup>1</sup> which passed into that museum in 1733 from the Albani Collection, in the inventory of which it is described as 'uomo imperiale'. The Wilton bust was purchased in Rome about 1720, and was probably copied at the time from the head in the Albani Collection; after its removal to England Lord Pembroke gave the bust the name of the great Pompey, though in style it belongs to the third century A.D.

As regards the other ancient portraits catalogued by Michaelis (p. 672 f.), Michaelis no. 3, 'Antoninus Pius', is antique, but the greater part of the face has undergone modern patching. No. 4, the well-known type of the 'Indian Dionysos', is much patched: on the breast is the modern inscription 'Platon'. No. 6 is Hadrian, not Antoninus Pius, but the face is so worked over that none of the original surface is left. The head, which wears a laurel wreath, is placed on a modern bust of porphyry with the inscription 'Persius poeta'. It is quoted as Hadrian in Bernoulli (*Röm. Ikon.* ii. 2, p. 116, no. 98). No. 7 is an antique head of a god, a replica of Ny Carlsberg 152 and 516 (Arndt-Amelung, 1656-7, 2169-70, 2179-80), placed on a modern bust with the inscription 'Aristoteles'. No. 9, a head of Nero, is modern. No. 11 has nose, mouth, and chin beard restored. However, it is possible by the hair and eyes to recognize Commodus, not Marcus Aurelius, as Michaelis and Bernoulli thought. The bust with the inscription 'Didius Iulianus' is modern. Nos. 11 b, 11 c, 12, 15, 16, 24, are all modern. No. 30, the head placed on a modern bust of marble with the inscription 'Caesonia', is ancient and belongs to the first half of the third century A.D., but the retouching of the face and modern drilling of the pupils have destroyed its character. No. 39 is modern. No. 40, the head placed on a modern bust of porphyry, with the inscription 'Matidia', seems to me, in spite of its excellent execution, suspicious. The appearance of patina and the disintegration are artificial and are produced by fire, while the drill-technique of

<sup>1</sup> Arndt - Bruckmann, 551-2; Stuart Jones, *Museo Capitolino*, pl. 38, no. 6 (p. 162); E. Strong, *Roman Sculpture*, pl. CXXVII; Helbig, *Führer*<sup>3</sup>, no. 796.

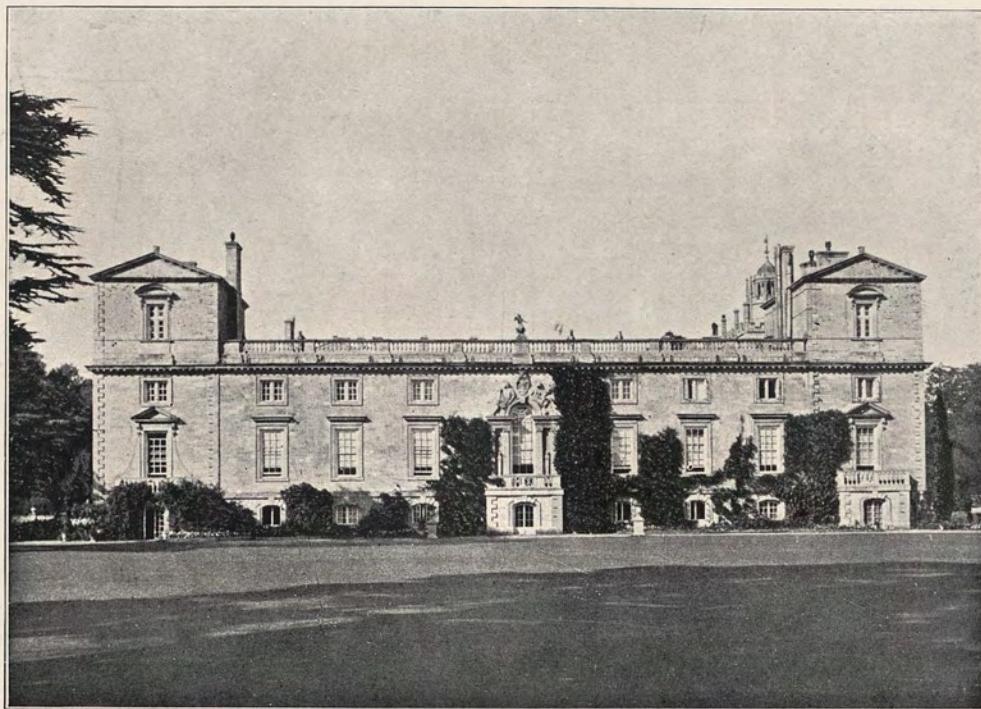


FIG. 3 WILTON HOUSE FROM THE PARK



FIG. 4 CEDAR TREES IN WILTON PARK

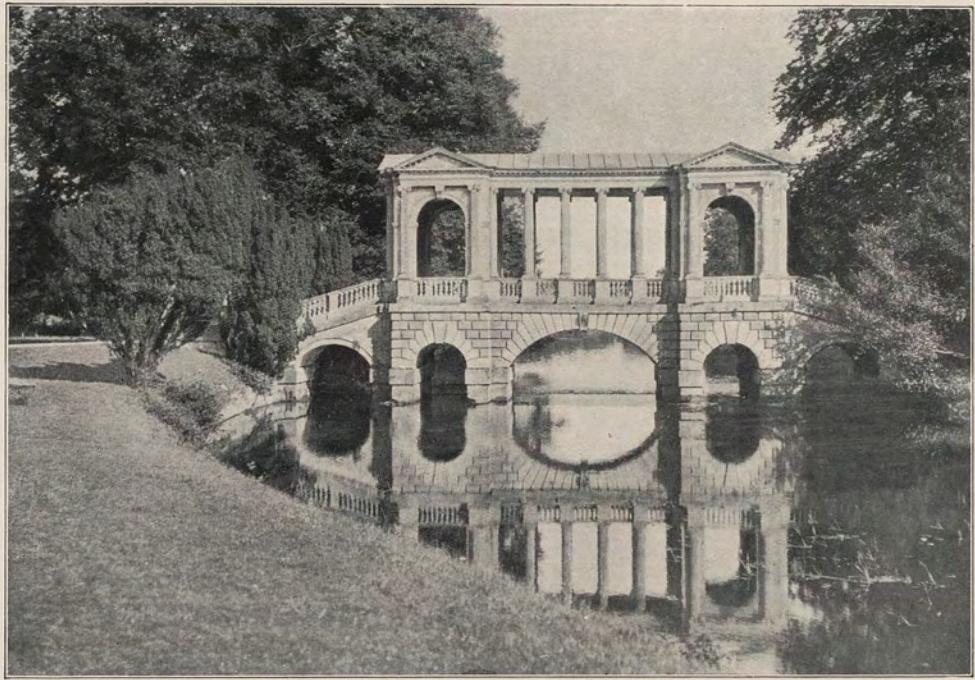


FIG. 5 THE PALLADIO BRIDGE IN WILTON PARK

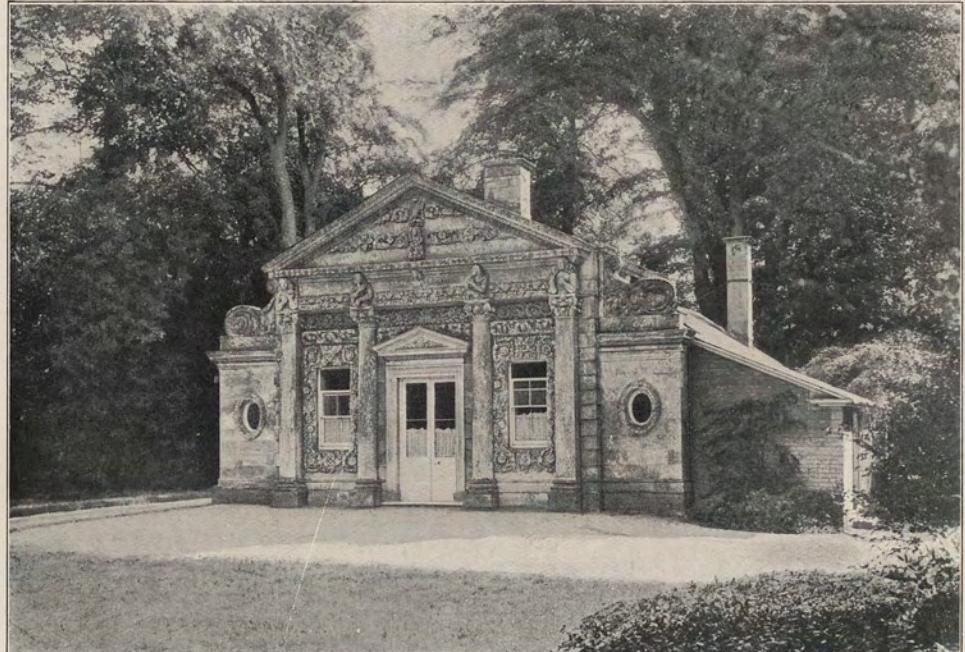


FIG. 6 THE GARDEN HOUSE OF INIGO JONES  
AT WILTON PARK

the hair is not antique. Bernoulli maintains the genuineness of the head. Nos. 42, 55, 57, 58 are modern. As to no. 63, Bernoulli is right that the head is antique, but it is so retouched that it is iconographically valueless. The old skin of the marble with vegetable fibres is only preserved in the neck. Nos. 65, 67, 69, 78, 80, 81, 93 are modern. No. 94, the head placed on a modern bust inscribed 'Apollonios Tyana' is antique and represents a wind-god or something of the kind. No. 110 is modern. No. 116, the seated 'Livia', is a frightful pasticcio. The head seems entirely modern and in any case does not belong to the statue. The head of no. 117 is modern, as Michaelis recognized. No. 122 is completely modern, as Newton saw, but Michaelis denies it. Nos. 123, 127, 128, 134 are modern. No. 135 is a retouched and therefore worthless portrait of Trajan. No. 141, 'Poppaea', is a woman's head of the period of Tiberius, but so repaired that it would be absurd to reproduce it. No. 142, the head of the youthful Marcus Aurelius, stupidly placed on a bust inscribed 'Augustus', is antique in spite of Michaelis's assertion, but so destroyed by retouching that it is valueless. As to no. 150, 'Marcia Otacilia,' I cannot share Michaelis's admiration of this head: it is a deliberate forgery. Nos. 157, 158, 164 are modern. No. 166, 'Brutus Senior', is a head of the third century A.D., but so repaired and retouched that it does not deserve to be reproduced. Nos. 168, 173, 174, and 179 are modern. No. 181, a head which Michaelis describes as 'good and well-preserved', is in spite of considerable patching, very suspicious, especially in the treatment of the hair. Nos. 182 and 183 are modern. In no. 184, a portrait of Septimius Severus, only the hair on the forehead and the chin beard are antique; this bust is now set up in the 'Single Cube Room'. Nos. 190, 191-3, and 195 are modern. No. 201 is a portrait of Lucius Verus, but so much repaired that it is not worth while to reproduce it. No. 202, called 'Constantinus Magnus', is really a head of the third century A.D., but so much repaired that it is iconographically worthless. Nos. 206, 207, 212, 213, 214, 215, 216-20, 222 are modern. Besides these I noted a 'statuette of Augustus' with a modern head and torso, a modern helmeted Caracalla, and modern busts inscribed 'Coelius Caldus', 'Miltiades', 'Lucius', 'M. Junius Brutus', 'Terentius', 'Isokrates', 'Lysias', 'Annia

Faustina', &c. A head, on a modern bust inscribed 'Domitia', is made worthless by retouching.

I must admit that it was hard to be virtuous and study such a poor collection of antiques in a seat so splendid and rich in historical and artistic memorials as Wilton House. The oldest and most interesting part of the building, dating from the time of the first Earl of Pembroke, is the so-called Holbein tower, executed in a style of transition between Gothic and Renaissance, according to tradition after a design of the great German painter (fig. 2). This is all that is left of the earliest building. But the chief façade towards the park, in spite of rebuilding in the nineteenth century, still bears the stamp of the late seventeenth-century style, and contains the two splendid saloons, the Single and Double Cube Rooms, which were decorated, arranged, and furnished by the eighth earl, who founded the collection of antiques. He too left his mark upon the park, the finest in all England, where one can understand most clearly the idea of the English country-seat as an attempt to realize the northern dream of the South, by transferring to England the classic sculpture and ancient art of the South and transplanting to English soil the trees and shrubs of southern countries. In this park not only have the flowers and oaks of Italy succeeded in thriving, but the cedars of Lebanon, which the eighth earl brought by sea from the Holy Land, are standing at the present day, with their wide and beautifully tapering crowns, filling the garden with their sweet perfume (fig. 4). Amidst the vegetation of the South, and in front of the tall living walls of yew are colonnades and exedrae; statues and vases rise out of the green background, and over one of the two streams which glide quietly through the park, the Palladian bridge (fig. 5) throws its arches, executed in the seventeenth century with pillars in Ionic style, after the design of the Renaissance architect Palladio. The park also contains one of England's most interesting Renaissance buildings, Inigo Jones's little summer-house (fig. 6), which with its rich, somewhat overloaded, decoration in sandstone is, as it were, a sample specimen of the new Italian style which Inigo Jones brought home from his stay in Italy, whither the third earl had sent him to prosecute his studies. With this summer-house tradition is also connected the name of Shakespeare: here it is said that England's

greatest genius often lingered in conversation with his friend and patron, the third earl, the friend to whom, as students have shown, he dedicated the sonnets. A lawn in the park is pointed out as the spot where Shakespeare's troupe gave the first performance of *As You Like It*. There is a gentle magic in this park, especially in bright September days, when the fragrance of the late summer roses is blended with the scent of the cedars and fills the mind with a mixture of joy and pain. So fair is life and yet so short! The feeling that seizes one in such surroundings, finds its best outlet in Shakespeare's own lines :

If it were now to die,  
 'Twere now to be most happy ; for, I fear,  
 My soul hath her content so absolute,  
 That not another comfort like to this  
 Succeeds in unknown fate.      (*Othello*, Act II, sc. i.)

## § 2

### HOUGHTON HALL (fig. 7)

This 'Italian palace', which Robert Walpole erected and furnished with hitherto unknown splendour in 1722-30 out of the great riches which he had gained by speculating in South Sea stock, contains a small collection of antiques, purchased for Walpole in Italy by the architect Brettingham in the last years of the great statesman's life. With this collection we pass to the second period of the history of English private collections, which begins in 1733 with the foundation of the Dilettanti Society. Hardly any collection in England is so little known as this. It was not visited by Michaelis, so that it is desirable to illustrate and describe the two most interesting works of art which are not portraits. One is a head of Zeus (fig. 8) of colossal dimensions ; the nose and bust are restored in marble. The deep technique of drilling shows that it is a copy of the second century A.D., but the original, of which there are several replicas—the best at Ince Blundell Hall and Madrid<sup>1</sup>—belongs to the fourth century B.C., and is ascribed to Bryaxis, as is

<sup>1</sup> Furtwängler, *Ueber Statuenkopien im Altertum*, i, pls. I and III ; Arndt-Amelung, *Zeus at Madrid*, Arndt-Amelung, 1611.

the original of the nearly-related Zeus from Otricoli.<sup>1</sup> Michaelis mentions the head on p. 324, no. 10. The other is the head of a Dioskuros (fig. 9), also above life-size, described by Michaelis on p. 324, no. 13. If the back of the head were not covered by a pilos, it might be regarded as an ideal portrait of Alexander the Great. A similar doubt exists regarding a statue from Cyrene, which Ada Maviglia has described as an Alexander;<sup>2</sup> but the roughly executed part of the scalp may well have worn a pilos, and the forepart of a horse by the side of the figure makes it certain that a Dioskuros is represented.<sup>3</sup>

Houghton Hall contains eight interesting portraits, three Greek and five Roman. They are found below, nos. 6, 11, 21, 51, 59, 90, 96, 97. All the Greek portraits are very important, and among the Roman no. 51 must be regarded as a fine specimen, but it was unfortunately placed high on the wall in the Stone Hall, and was therefore difficult to photograph, especially in front. Among the other works mention must be made of a modern decorative bust of Caracalla, and a bust of Commodus, which in Michaelis's Catalogue and in Bernoulli figures as Marcus Aurelius.<sup>4</sup> This bust, however, is so retouched that it has quite lost its character, and I have therefore been content to reproduce the other Commodus of Houghton Hall (no. 90 below). The third Commodus<sup>5</sup> is an eighteenth-century forgery. In the so-called 'Faustina Senior' (Michaelis, no. 8) and in the bust, which is described as 'Roman Empress' (M., no. 2), the heads are modern and only the bust antique. I could not find Michaelis no. 1.

Houghton Hall is now the property of the Marquess of Cholmondeley, and I was received with the greatest courtesy by the Earl and Countess of Rocksavage during a two days' visit. The house is notoriously rich in fine rooms and splendid old furniture, chiefly of Robert Walpole's period.

<sup>1</sup> The last treatment of this type is by the author in *Kristiania Videnskapssekskapets Skrifter*, ii, Hist.-filos. Kl., 1920, no. 3, p. 15 f.

<sup>2</sup> *Revue arch.* 1916, p. 176. Cf. *Journ. of Hell. Studies*, xli, 1921, p. 237, and pl. XVII, 1.

<sup>3</sup> Cf. on this point *Guida Ruesch*, 136 b

(p. 496). On types of the Dioskuroi, Furtwängler, *Masterpieces*, p. 231. Cultrera, *Bollettino d'Arte*, 1907, Nov., p. 41.

<sup>4</sup> Michaelis, p. 324, no. 3; Bernoulli, *Röm. Ikon.* ii. 2, p. 171, no. 68.

<sup>5</sup> Michaelis, no. 9; Bernoulli, *op. cit.*, p. 233, no. 45.

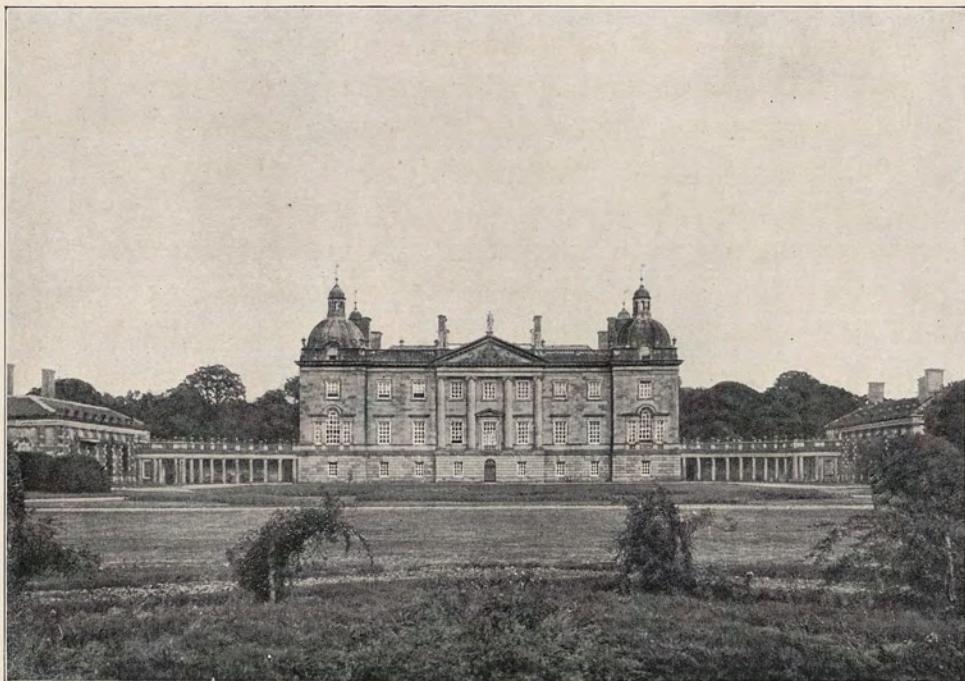


FIG. 7 HOUGHTON HALL, NORFOLK

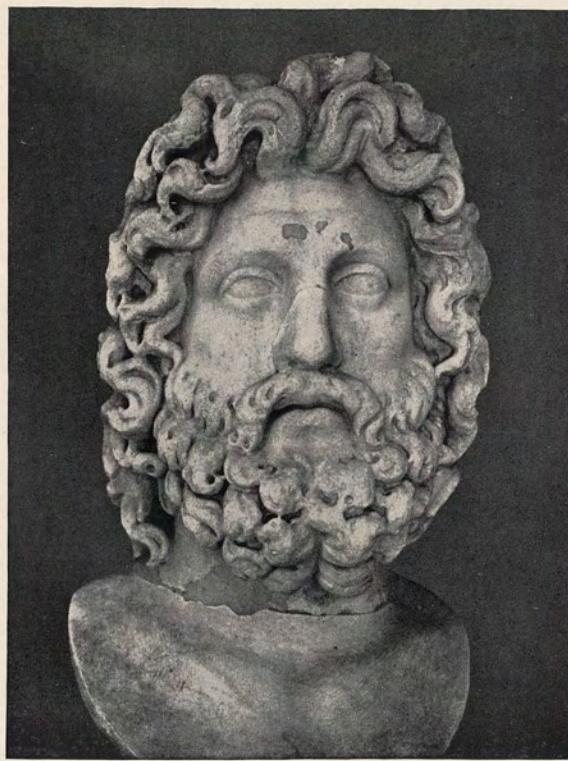
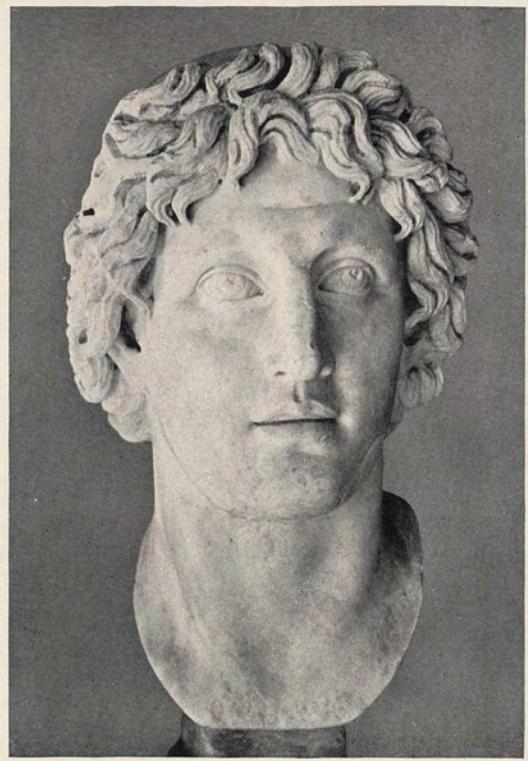


FIG. 8 HEAD OF ZEUS



HOUGHTON HALL  
FIG. 9 HEAD OF A DIOSKUROS



FIG. 12 PART OF THE STATUE GALLERY AT HOLKHAM HALL  
On the back wall is the Thucydides bust



FIG. 10 ENTRANCE HALL

HOLKHAM HALL

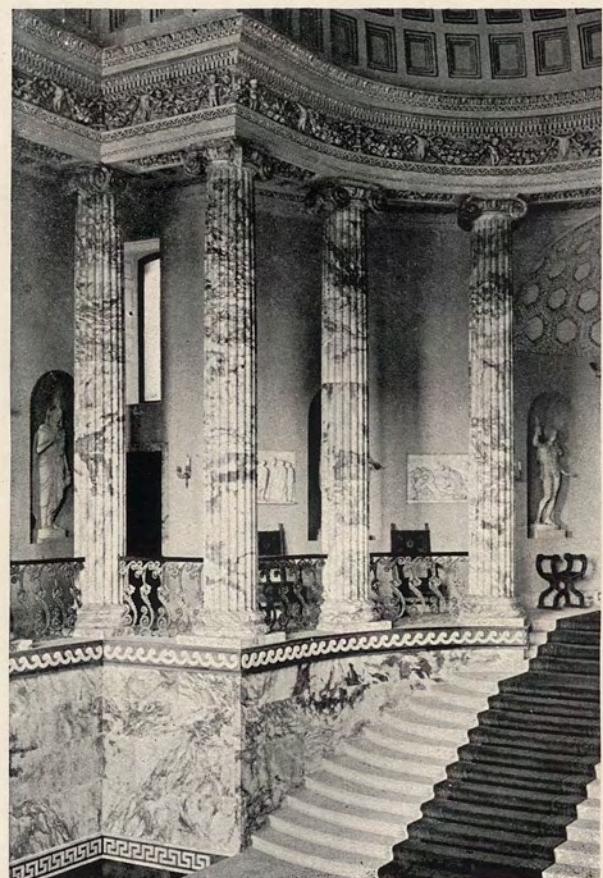


FIG. 11 ENTRANCE HALL

## § 3

## HOLKHAM HALL

The antique collection in this, another fine Norfolk country house, was acquired by the first Earl of Leicester and was for the most part purchased by the architect Brettingham in Italy during the fifties of the eighteenth century ; it holds the first place among English private collections, and is rich in fine specimens. In spite of the great difficulties involved in photographing and studying the busts, which are often in very high positions, my stay at Holkham was a great pleasure, not only because of the friendly reception I had from the Earl and Countess of Leicester, but because I was greatly assisted in my work by a friend of the family, Mr. C. W. James, to whom I am indebted for some valuable information from the family archives as to the purchase and price of the works of art. In the fine entrance hall (figs. 10-11), built of Derbyshire marble by Brettingham from a drawing of the temple of Fortuna Virilis at Rome in Desgodets (*Édifices antiques de Rome*), are some ancient reliefs built into the wall, and separate statues in wall-niches ; but the most important part of the collection of antiques is in the Statue gallery (fig. 12) and the adjacent rooms. I photographed altogether seventeen portrait-statues and busts, of which three were Greek and fourteen Roman. Their importance has already been emphasized. The portraits are to be found under nos. 1, 5, 20, 28, 42, 64, 66, 67, 72, 85, 86, 89, 98, 101, 103, 106, 112. Even from this collection forgeries are not absent. Thus 'Julia Mammaea' (Michaelis, p. 304, no. 10) is a very expert forgery with apparently good disintegration of surface, and deceptive restorations in plaster and marble, but the first is produced by chemical means, and the apparent repairs are in some places only bounded by fictitious joints (*Scheinfugen*) scratched with a sharp instrument. The bust was bought by Brettingham from Cavaceppi for forty-five crowns in 1752, and there can be no doubt that Cavaceppi is the author of the 'Julia Titi' bought at the same time (Michaelis, p. 303, no. 8) for sixty crowns. In this case Michaelis's description

must be reversed : the bust is antique, but the head modern, though not in very good preservation. That Cavaceppi at the same time also sold genuine antiques is shown by the other articles purchased from him at the same time, viz. the medallion of Karneades (below, no. 20), the colossal head of Caracalla as a child (below, no. 98), and a medallion of a Faun (Michaelis, p. 318, no. 52). The so-called statue of 'Lucius Antonius' (Michaelis, p. 313, no. 36), as Michaelis rightly states, has a modern head, and the best proof of it is that the scalp, added on with a cut surface (Schnittfläche), has the same marble, surface colouring, and treatment of hair as the rest of the head.

On the other hand the head of Lucius Verus (Michaelis, p. 312, no. 31), which is placed on a statue draped in a toga, is certainly antique, but so much restored that it is not worth photographing.

It is clear that Dickins, in deciding that the famous Holkham head of Aphrodite is an averagely good Roman copy, is right as against C. Waldstein, who proposes to insert it as an original into the Parthenon pediment !<sup>1</sup>

#### § 4

#### SION HOUSE

Sion House, the seat of the Duke of Northumberland, is at Chiswick, on the opposite bank of the Thames to Kew Gardens, and is a fine three-storied building of Bath stone. Sion, or Syon House—as it was originally spelt—was a Brigittine monastery, founded in 1415 by Henry V on his estate of Isleworth in Middlesex, and named after the sacred mount of the Bible. It was the only convent of the order in England, and contained sixty nuns, thirteen priests and deacons ; the royal missive, which confirms the

<sup>1</sup> Michaelis, p. 314, no. 37 ; Waldstein, *Journal of Hellenic Studies*, xxxiii, 1913, p. 276 ; Dickins, *ib.* xxxiv, 1914, p. 122.

For the type cf. the Madrid head, Arndt-Amelung, 1635-6, and Amelung, *Führer*, no. 173.

foundation of the convent, is still in existence.<sup>1</sup> Like other monasteries, it was suppressed by Henry VIII, and the inventory of its revenues, drawn up on that occasion, bears witness to its great wealth. In the reign of Edward VI Sion House was granted to the king's uncle, Edward Seymour, Duke of Somerset, who began the erection of a great mansion, but in 1552 the property was again confiscated to the Crown, and in the next year granted to John Dudley, Duke of Northumberland. Queen Mary recalled the Brigittine nuns for a short time, but this state of things came to an end at her death. In 1604 James I handed over Sion House to Henry Percy, ninth Earl of Northumberland, whose unlucky fate is well known. His son, the tenth earl, repaired and restored the chief edifice under the superintendence of Inigo Jones. In 1682 the house returned to the Duke of Somerset's family on his marriage with Elizabeth Percy, the only daughter of the eleventh Earl of Northumberland. But soon after Charles Duke of Somerset died, his son handed the property over to his daughter Lady Elizabeth Seymour, who was born in 1716 and in 1740 had married Sir Hugh Smithson, who like herself was of old nobility and related to the Percy family. Even the satirical Horace Walpole praises Sir Hugh, calls him extremely popular, and says 'He had an advantageous manner and much courtesy in his address'.<sup>2</sup>

In 1750 Sir Hugh Smithson became Earl of Northumberland, and adopted for himself and his descendants the family name of Percy connected with the earldom. The estate was in grievous decay and the soil so poorly cultivated that its agriculture was a byword, but the new earl considerably improved the management, and for twenty years planted 1,200 trees annually. He filled his park with rare fruit-trees, and showed himself altogether a model country gentleman without losing contact with English politics and the high life of the capital. Though he had no distinguished political talent, he filled high posts, and was a person of importance at the Court of George III. For a time he was Lord-Lieutenant of Ireland, and there with his winning manners and great wealth was

<sup>1</sup> G. J. Aungier, *The History and Antiquities of Syon Monastery*, London, 1840.

<sup>2</sup> E. B. de Fonblanque, *Annals of the House of Percy*, London, 1887, ii, p. 513 f.

in his right place. How he won the attachment of the Irish is shown by the story that during a parliamentary winter session in Dublin his household consumed over 1,400 dozens of wine ! Urged on by his ambitious wife and turning to account a conflict of etiquette, he was raised to the dukedom of Northumberland by George III in 1765, refusing a marquisate ‘ because it was a more modern rank in the English peerage : what he asked was the old title of Lady Northumberland’s family ’.

Even before his marriage Sir Hugh showed artistic interests and became a member of the Society of Dilettanti. When, as Duke of Northumberland, especially after 1770, he collected in his drawing-rooms the foremost of England’s nobility and genius, introducing musical soirées for the first time as a feature of English society, he was soon impelled to decorate his house at Chiswick with ancient and modern art. It is characteristic of his attitude to art that he ordered copies of works of Italian masters from Florence and hung them on his walls. At the sight of them Horace Walpole observed that these copies positively gave him a disinclination to see the originals. The duke, who was so rich that an evening’s run of bad luck at cards which cost him £2,000 had no effect on him, paid high sums for these copies. During these years the duchess often spent a part of the winter in Italy for the sake of her health, and to these visits and her initiative is due the little collection of classic sculpture in Sion House, to be found chiefly in the great vestibule, which measures 66 by 31 feet and is 34 feet high. The collection was completed before 1777, the year of the duchess’s death. The duke himself died ten years later. He was typical of the English nobility of his day, and his brilliant career was due not to talent, cringing, taste, or genius, but to uprightness, business ability, amiability, and common sense. He purchased works of art because it was the fashion, but without understanding or enthusiasm.

Besides some busts, the chief ornaments of the vestibule of Sion House are four antique colossal statues of marble, said to have been excavated at Herculaneum and Pompeii, and in the records of the house described as Scipio Africanus, Livia, Cicero, and a priestess. They are reproduced below and described under nos. 22 (probably ‘ Caesar ’), 100 (‘ Scipio Africanus ’), and 102 (priestess ?). The



FIG. 13 PORTRAIT STATUE  
*SION HOUSE*

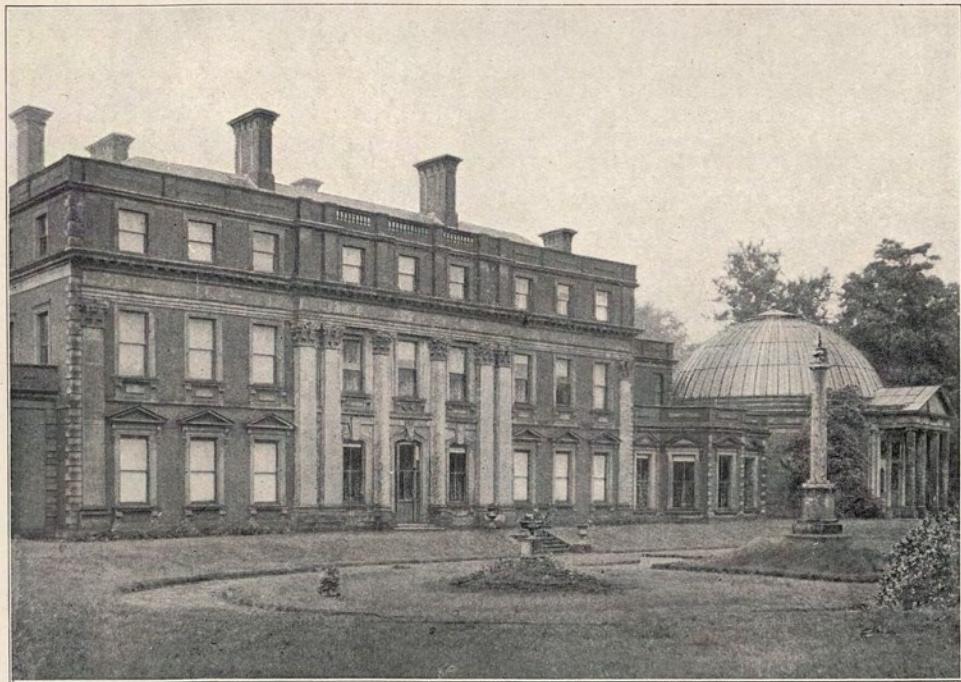


FIG. 14 INCE BLUNDELL HALL, LANCASHIRE



FIG. 15 THE PANTHEON OF INCE BLUNDELL HALL

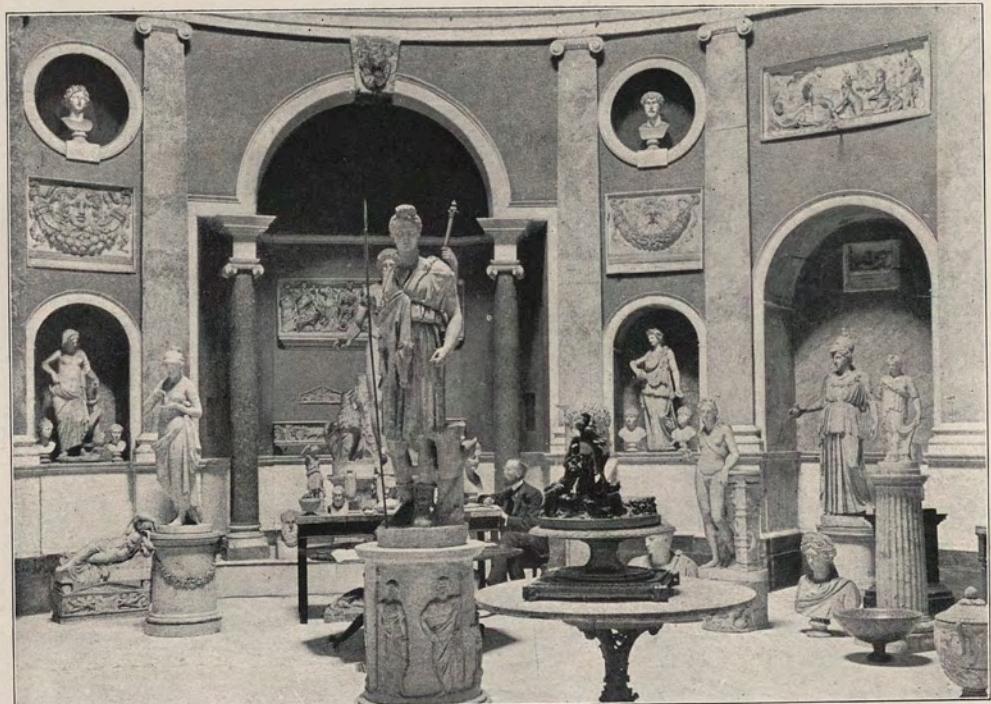


FIG. 16 INTERIOR OF THE PANTHEON OF  
INCE BLUNDELL HALL

so-called Livia (fig. 13) has a modern head, copied from that of Agrippina the Elder in the Capitoline Museum<sup>1</sup> and placed on an antique statue, the inflated drapery of which shows that the copy is of the period of Claudius, and is also taken from a well-known statuesque type.<sup>2</sup>

Besides the three great portrait statues, Sion House contains a head of Antisthenes (no. 4) and four Roman portrait heads (nos. 30, 87, 109, 111), eight ancient portraits in all. It also contains various forgeries. A so-called Hippocrates and a child's bust, a pendant to no. 30, are entirely made up. Better imitated, with numerous patchings and artificial appearance of patina, but with an extremely suspicious break in the neck by the chin, is a bust of Augustus. As already stated, the collection at Sion House was unknown to Michaelis, so I have considered it necessary to describe its history in greater detail, as well as that of the family and house.

## § 5

### INCE BLUNDELL HALL

The fine main building, erected in the eighteenth-century classic style (fig. 14), is connected by a lower wing with the beautiful little Pantheon (fig. 15), which in its interior (fig. 16) contains the most valuable of the antiques brought to his estate in Lancashire, north of Liverpool, by Mr. Henry Blundell. Henry Blundell was fifty-four years of age when in 1777 he bought his first antiques from Jenkins in Rome, and with greater energy than judgement, in pursuance of his motto 'age quod agis', in the last two decades of the eighteenth century he carried through extensive purchases in Rome, of which antiques from the Villa Mattei, Villa d'Este, and Villa Negroni formed an important part. Down to his death in 1810 Henry Blundell was a purchaser of ancient sculpture, and his collection at length contained 553 items and could neither be housed

<sup>1</sup> Hekler, *Greek and Roman Portraits*, *Furtwänglers gewidmet*, p. 240, fig. 14, and p. 212 b.

<sup>2</sup> Hekler, *Archäol. Studien dem Andenken*

in the Pantheon nor the other rooms of the house. So before his death a beginning was made with a little summer-house, which his son completed. The Garden temple or summer-house (fig. 17) has inscribed on its frieze a Latin line, which admirably expresses the feeling which inspired the men of the Dilettanti period in their travels to collect :

Hic ver assiduum atque alienis mensibus aestas.

But when Henry Blundell's son died in 1837, things were still not arranged inside, and the interior of the building, as at the time of Michaelis's visit in 1873 and 1877, is even now a chaos of statues, busts, beams, plinths, packing cases with decayed straw, and casts of the Elgin marbles, a regular Sleeping Beauty idyll which has not yet found its prince (figs. 18-19). Thanks to the kindness of the present owner, Mr. Weld-Blundell, I got permission to wash about fifty busts, in order to be able to determine what was plaster and what was marble, and thus distinguish clearly the antique, the repaired, and the modern forgeries.

From this collection I have reproduced altogether twenty-eight portraits, six of them Greek, the numbers being 2, 7, 13, 14, 15, 16, 25, 27, 29, 33, 40, 41, 44, 45, 49, 50, 52, 54, 55, 56, 61, 69, 74, 78, 88, 94, 95, 107.

Unfortunately, as will be seen, there are some of these I could not identify with Michaelis's list, when his descriptions were too summary.

The 'Garden Temple' contains the two most interesting of the numerous forgeries in the Ince collection. One is a head of the Emperor Otho (fig. 20), which caused Bernoulli to doubt its genuineness. The height of the head from the chin to the crown is 0·26, and the head and neck are placed with a cut surface on a bust which is much repaired. The latter excites grave doubts, but the disintegration of the face and surface of the hair are so brilliantly imitated, the repair of the nose-tip and the break of the right ear so natural, that one hesitates again. The modelling also looks good and trustworthy. But there is no doubt that the head also is a forgery; it is again the wonderfully woolly surface, which does not in the least appear in the photograph, which proves this. This 'Otho' with



FIG. 17 GARDEN TEMPLE

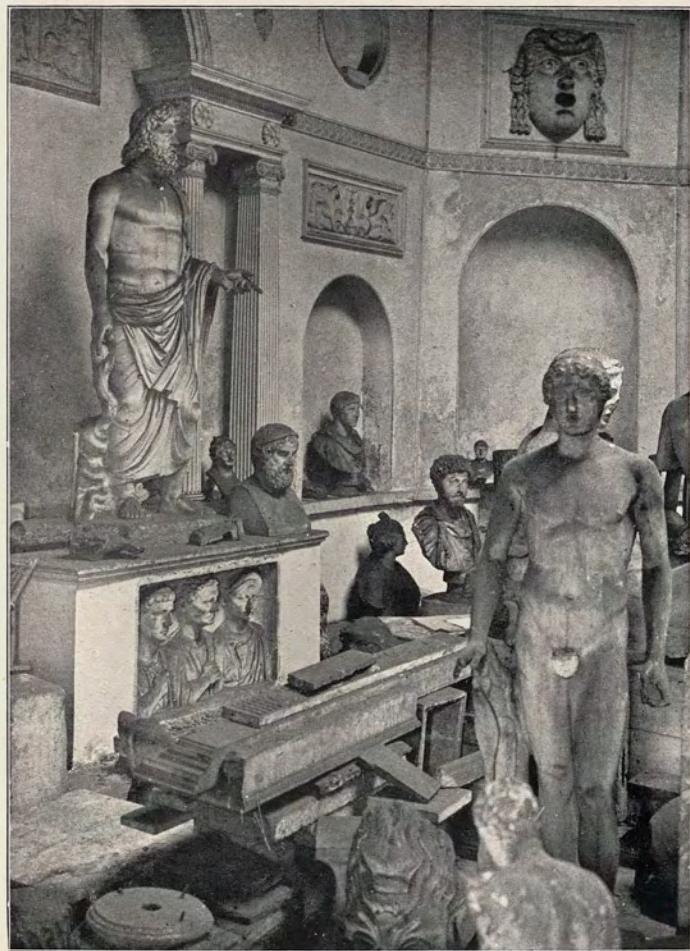


FIG. 18 INTERIOR OF GARDEN TEMPLE

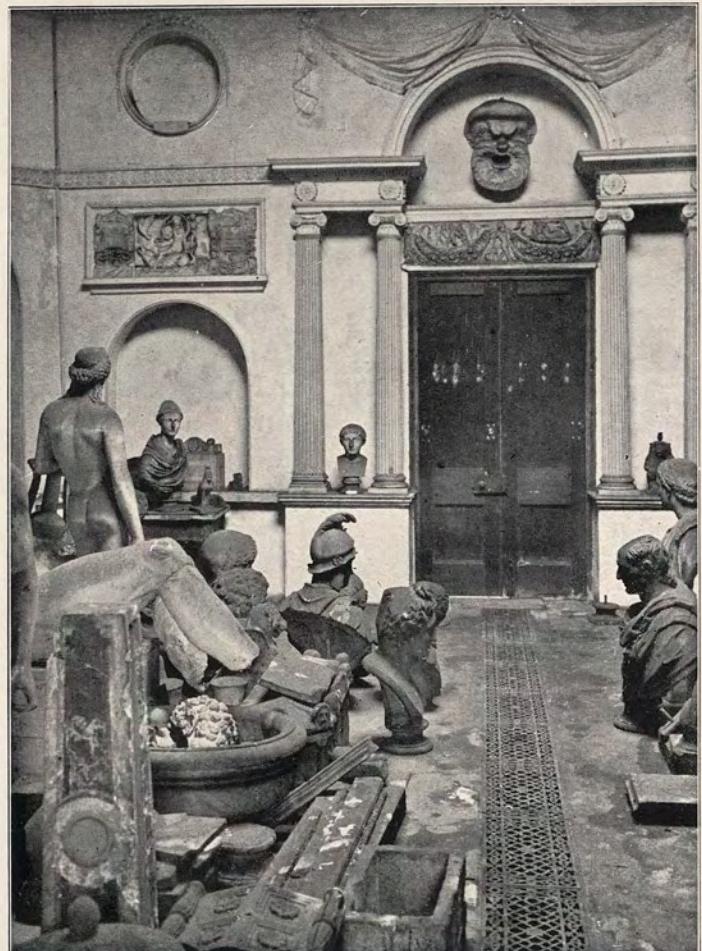


FIG. 19 INTERIOR OF GARDEN TEMPLE

INCE BLUNDELL HALL



FIG. 21 ROMAN WORK OF CAVACEPPI  
INCE BLUNDELL HALL

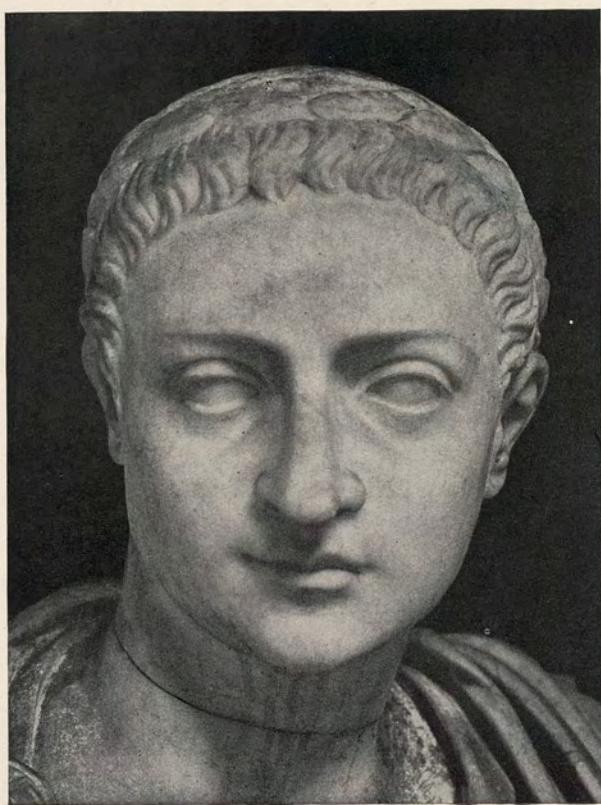


FIG. 20 HEAD OF OTHO, XVIII CENTURY  
INCE BLUNDELL HALL



FIG. 23 ROMAN CHILD, XVIII CENTURY  
MARGAM PARK

laurel-wreath is a free imitation of the so-called Otho of the Vatican, probably executed by no less a personage than Cavaceppi himself.<sup>1</sup>

An undoubted work of Cavaceppi is to be found in the toga-clad Roman in one of the niches in the 'Garden Temple' (fig. 21). The height of the statue including the plinth is 1·88. Michaelis<sup>2</sup> saw that the statue was either completely retouched or modern, though the modelling in itself is excellent. But the patchings proclaim the forger, first a very foolish patch on the left side of the neck by the shoulder, where a break is almost unthinkable, and next the pseudo-patching of the nose; as in the Nerva bust of the Vatican<sup>3</sup> it is only an incised line, which forms the line of the apparent break, and then at the nostrils the line comes to an end.

A similar imitation of mending eliminates the colossal head of Vespasian in the Garden Temple,<sup>4</sup> apparently executed by the same hand and notable for an incredibly expert imitation of natural disintegration of surface.

On the other hand it is easy to recognize other forgeries at Ince Blundell Hall, e.g. two porphyry busts, a portrait of Homer,<sup>5</sup> Lucius Verus, Caracalla,<sup>6</sup> a bronze head,<sup>7</sup> a portrait of Claudius,<sup>8</sup> together with the following numbers in Michaelis's catalogue: 95, 101, 115, 116 (in which case Bernoulli is of the opposite opinion), 138, 143, 144, 158, 168, 196, 214. I did not succeed in finding 227, and in the case of some busts in high niches of the Pantheon (see fig. 16) it was impossible for us to examine and photograph them.

<sup>1</sup> Michaelis, p. 359, no. 86; Bernoulli, *Röm. Ikon.* ii. 2, p. 10. Otho in the Vatican, Bernoulli, *ib.*, p. 9, fig. 2; Amelung, *Vatik. Katal.* ii, pl. LXIII, no. 278 (p. 479); Helbig, *Führer*<sup>3</sup>, no. 214.

<sup>2</sup> p. 353, no. 48.

<sup>3</sup> Amelung, *Vatik. Katal.* ii, pl. LXIV,

no. 281 (p. 481); Bernoulli, *R. I.* ii. 1, pl. XXII.

<sup>4</sup> Michaelis, p. 165, no. 139.

<sup>5</sup> *ib.*, p. 362, no. 115.

<sup>6</sup> *ib.*, p. 373, no. 217.

<sup>7</sup> *ib.*, p. 369, no. 171.

<sup>8</sup> *ib.*, p. 363, no. 124.

## § 6

## LANSDOWNE HOUSE

In contrast to the Ince Blundell collection, that of Lansdowne House, formed in the same decades and increased by purchase far into the nineteenth century, is rightly famous for fineness and authenticity. Michaelis has described the collection historically.<sup>1</sup> Unfortunately the mansion, which was shut up during the war, had not yet been put in order while I was in London in 1919, so that a number of antiques were covered up. I only succeeded in seeing a small number of the ancient portraits. These were chiefly some important busts in the library, which the Marquess of Lansdowne kindly permitted us to take down from the high book-cases, and to study and reproduce in the most favourable light. In all I took from the collection eight portraits, all Roman, to be found below under the numbers 34, 46, 47, 53, 60, 63, 77, 110.

## § 7

## MARGAM PARK

This seat in Wales, not far from Cardiff, is situated in fine mountainous scenery, surrounded by oak-woods with an under-growth of bracken, the mediaeval feeling of which is in strange contrast with the smoking coal-mines below in the plain of Aberavon. Past the picturesque ruins of the old Margam Abbey (fig. 22) the road leads through the park to the house, built in neo-Gothic style, formerly the property of the Talbot family, of which the last representative is now dead. The house is at present occupied by Captain A. Fletcher, and in his absence his agent, Mr. Lipscomb, received me most courteously. The small but select collection of antiques in the house was purchased by Thomas Mansel-Talbot in the second half of the eighteenth century, and was visited by Michaelis in 1873, but otherwise is little known. Unfortunately the bulk of the

<sup>1</sup> *Op. cit.*, p. 436. Cp. also A. H. Smith, *Catalogue of the Collection of Lansdowne House*.

collection is very badly placed on the Gothic staircase, and there were great difficulties in the way of studying and photographing it. Only four portrait-heads were set up in a favourable light in the drawing-rooms. Six portraits were reproduced, one Greek and five Roman, viz. 12, 37, 48, 58, 62, and 75. Some of these portraits were, as stated, of the greatest interest. Among the forgeries I had a child's bust photographed (fig. 23),<sup>1</sup> because it amusingly illustrates the appearance that English taste of that period required for a successful antique. The height of the bust is 0·48, that of the head alone 0·21, the tip of the nose and the base of the bust are executed as if they were restored, and some locks of hair are broken off, but without spoiling the general impression. The management of the running drill shows amazing dexterity in the treatment of the hair and the artificial disintegration of the surface of the hair is hardly to be distinguished from the natural, just as the skin of the face looks merely retouched. But the little doll-like mouth and the dress proclaim the forger, in whom one may certainly conjecture Cavaceppi, since some of the antiques for Margam were acquired through his associate Jenkins.

A roughly executed and iconographically worthless statue of Lucius Verus<sup>2</sup> is erected in a store-house in the park, and a colossal head of the same emperor, in typical eighteenth-century manner, in one of the drawing-rooms.

Far more important are two statues in the Gothic vestibule. One is a replica of the athlete by Stephanos in the Villa Albani (fig. 24), 1·48 m. in height.<sup>3</sup> The tree-stump, the left leg from just over the knee, the right foot from just above the ankle, both arms from just over the elbow, parts of the neck, chin, lower lip, nose, the back part of the right cheek, the whole of the back of the head, and most of the hair on the forehead are all restored in marble. But the front part of the diadem, and the short curly hair on the crown are antique, and show agreement with the majority of the replicas, viz. the heads in the Lateran<sup>4</sup> and Dresden, and the head of Orestes in the group at Paris;<sup>5</sup> a replica in the Villa Albani, on the lines

<sup>1</sup> Michaelis, p. 521, no. 15.

<sup>4</sup> Arndt-Amelung, 2127-8.

<sup>2</sup> *ib.*, p. 516, no. 1.

<sup>5</sup> Brunn-Bruckmann, 307.

<sup>3</sup> *ib.*, p. 518, no. 5.

of which the principal figure in that group has had the crown restored, has long locks parted in the centre<sup>1</sup> like the head of Orestes in the group at Naples.<sup>2</sup> There can hardly be any doubt that the short curly hair is original, while the long hair parted in the middle is the variation of a copy, to which there are parallels known from other figures.<sup>3</sup> The position of the athlete of Stephanos in the history of Greek art has received its latest treatment in the posthumous work of Guy Dickins,<sup>4</sup> whose early death in the service of his country is a great loss to classical archaeology.

The other figure<sup>5</sup> (fig. 25) consists of two parts, foolishly put together, the head of a girl with Aphrodite-like arrangement of hair, probably the portrait of a Roman child, united by the help of a modern insertion with the body of a boy (total height 1 m.). The latter is of great formal interest from its relationship to a series of youthful torsos, which are grouped round the Ephebus of the Akropolis and the Tyrannicides and thus are derived from the art of Kritios and Nesiotes. The torso at Margam is closely related to a torso in Christiania,<sup>6</sup> and like it is obviously somewhat later than the Ephebus of the Akropolis. Unfortunately it was impossible to photograph the fine back of the torso by reason of its position against the stairs.

<sup>1</sup> Arndt-Amelung, 1093.

<sup>2</sup> Brunn-Bruckmann, 306.

<sup>3</sup> Lippold, *Röm. Mitt.* xxxii, 1917, p. 106.

<sup>4</sup> Dickins, *Hellenistic Sculpture*, p. 74. Cf. also the replica torso in the Lateran,

Arndt-Amelung, 2106-7.

<sup>5</sup> Michaelis, p. 519, no. 7.

<sup>6</sup> Cf. F. Poulsen, *La Collection Ustinow* (*Kristiania Videnskapselskabets Skrifter*, ii, *Hist.-filos. Kl.* 1920, no. 3), p. 8 f.

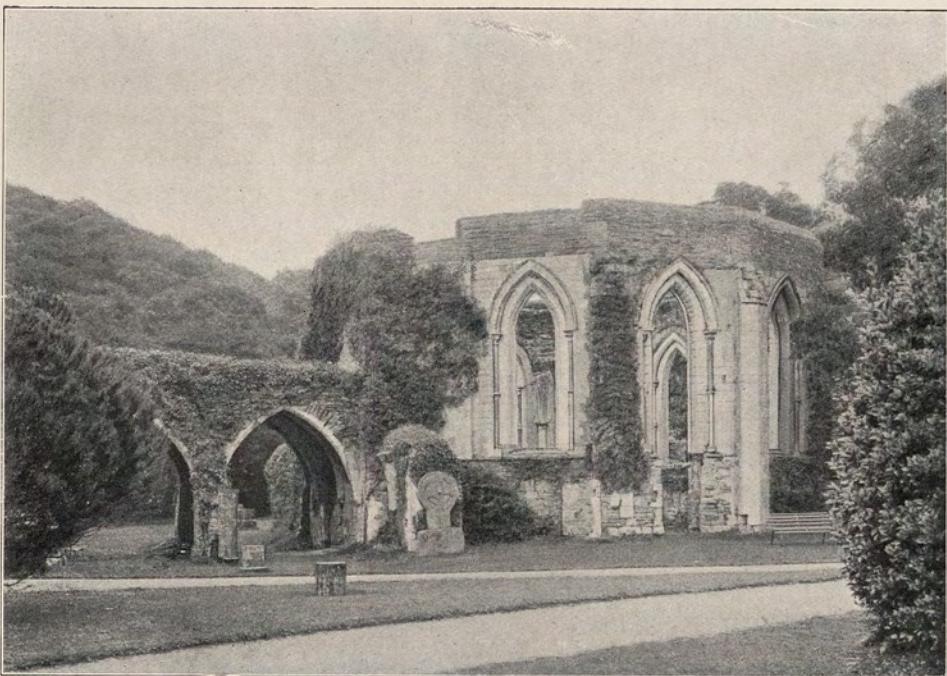


FIG. 22 RUINS OF MARGAM ABBEY

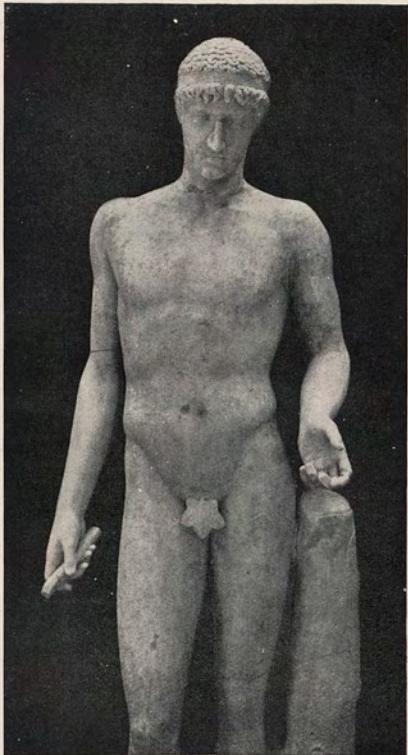


FIG. 24 REPLICA OF THE  
STEPHANOS ATHLETE

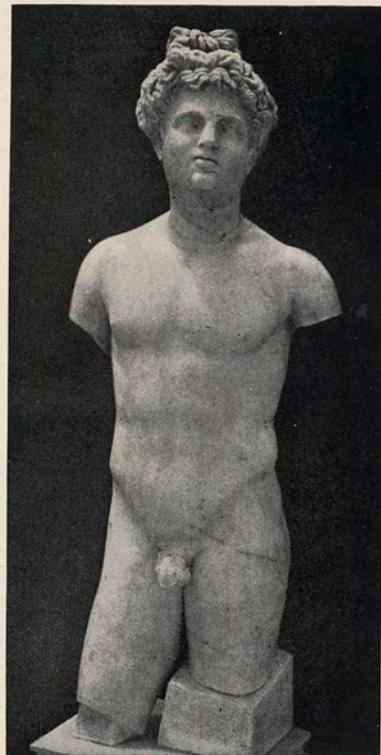


FIG. 25 COMPOSITE  
STATUE

MARGAM PARK



FIG. 26 THE ENTRANCE HALL

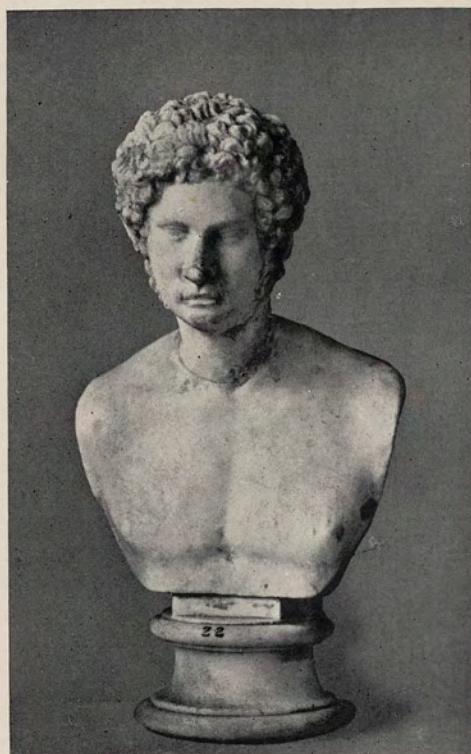


FIG. 27  
ROMAN BUST, MODERN FORGERY

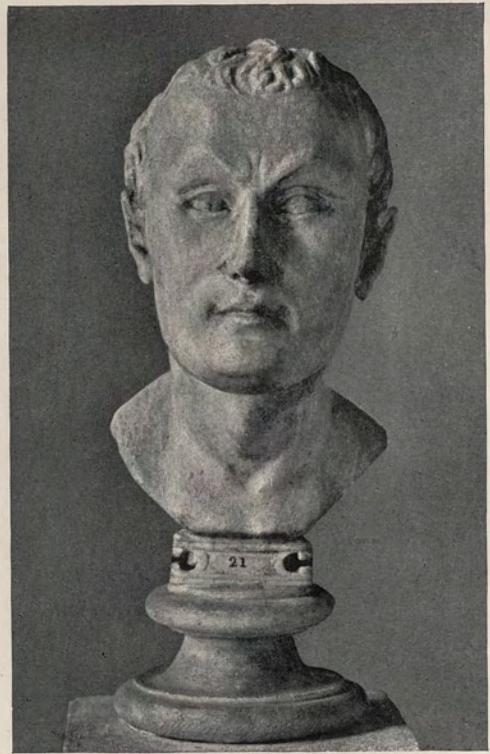


FIG. 32 (No. 26)  
BUST OF A ROMAN

ROSSIE PRIORY

## § 8

## ROSSIE PRIORY

The little collection of antiques at Rossie Priory in Scotland belongs to the third period in the history of English private collections, the time after the Napoleonic wars; for it was purchased between 1820 and 1825 by the eighth Lord Kinnaird, and brought by him in 1826 to his ancestral house, which had been built in Gothic style by the architect Atkinson in 1807-10. Most of the antiques are set up in the long entrance hall (fig. 26), in the walls of which is fixed the mosaic which Lord Kinnaird shared with the Duke of Bedford. The present owner, the eleventh Lord Kinnaird, and Lady Kinnaird showed the greatest interest in my studies, and permitted me to alter the position of the sculptures to obtain a more favourable light for photography. For this and for their great hospitality to me I cannot sufficiently thank them.

The collection was not visited by Michaelis, who had to base his description on an illustrated catalogue drawn up by the ninth Lord Kinnaird and published after his death, the numbering of which Michaelis follows. The title of the work in full is, Lord Kinnaird, *Notes and Reminiscences of Rossie Priory*, Dundee, 1879.

From this collection I include ten portraits, i.e. one head of Alexander, and nine Roman portraits, which will be found below under the numbers 10, 26, 31, 32, 43, 65, 70, 73, 91, and 108.

The most interesting forgery in the collection is a little Roman bust (fig. 27), the head of which is placed with a cut surface on an evidently modern bust.<sup>1</sup> The height of the head is 0·11, that of the whole bust 0·32; the tip of the nose is modern. The head makes by no means a bad impression, but looks like a much retouched antique head of the Antonine age.<sup>2</sup> The type is well known; it is the same that we find in the head on a modern bust in Madrid and

<sup>1</sup> Lord Kinnaird, *Rossie Priory*, no. 22; <sup>2</sup> Cf. e.g. for the type the youthful Michaelis, p. 650, no. 22. The dating Lucius Verus in the Vatican, Bernoulli, is variously given to the age of Hadrian *Röm. Ikon.* ii. 2, pl. LVII. or that of Alexander Severus.

in a series of other replicas,<sup>1</sup> and all these heads resemble Murat ! That the two replicas in the Louvre are forged, I can assert after repeated investigations. The one head (no. 1639) in spite of its size has not got drilled pupils, nor has the other, whose surface is covered by a modern oil-patina, and both produce a quite modern impression. Shortly before the great war, the Ny Carlsberg Glyptothek had the offer of a head of this Murat type, which similarly by style and treatment of surface proclaimed itself modern. I should imagine that the whole group is a forgery of the Napoleonic period, and Arndt's attempt to recognize the same figure in a relief in the Palazzo dei Conservatori (to the left of the emperor) must in any case be rejected, as that figure has both nose, lips, and chin restored.<sup>2</sup>

The following information may be given about the other antique portraits at Rossie Priory. Michaelis, p. 649, no. 7 is ancient, but has lost all character by retouching ; p. 651, no. 23 is an evident forgery ; more expert is the forgery of no. 25, which is repaired and covered with a calcareous deposit that is easily loosened ; no. 30 ('Diadumenianus') is spurious ;<sup>3</sup> no. 32, the young Marcus Aurelius,<sup>4</sup> a regular drawing-room bust ; in no. 33, a Septimius Severus,<sup>5</sup> the bust is antique, but the head placed on it with a cut surface is undoubtedly modern. The same is the case with no. 19 (p. 650), the bust of a young man. Besides the portrait collection, in view of the remote position of Rossie Priory, I think it well to describe and reproduce two works. One is a colossal head, certainly of a goddess (figs. 28-9), in Lord Kinnaird's catalogue described without any reason as a muse.<sup>6</sup> The height of the head is 0·32. The tip of the nose and part of the ears are restored in marble. In the hair is a fillet, over which the back hair and locks above the ears are done up. This dressing of the hair is invariable in works of the time of Pheidias.<sup>7</sup> The head is an excellent Roman copy

<sup>1</sup> Arndt-Bruckmann, 754, where the replicas are enumerated ; cf. head in Petrograd, Kieseritzky, *Illustr. Katal.*, p. 107, no. 222.

<sup>2</sup> Brunn-Bruckmann, 268 a ; Helbig, *Führer*, no. 894.

<sup>3</sup> Bernoulli, *Röm. Ikon.* ii. 3, p. 81 f.

<sup>4</sup> ib. ii. 2, p. 176, no. 128.

<sup>5</sup> Not Alexander Severus, as Bernoulli, *ib.* ii. 3, p. 101, no. 16, repeats after Michaelis.

<sup>6</sup> No. 8, repeated by Michaelis, p. 649, no. 8.

<sup>7</sup> Arndt-Amelung, 483-4 and 2105 ; Margaret Wyndham, *The Leconfield Collection*, pl. XXIX.

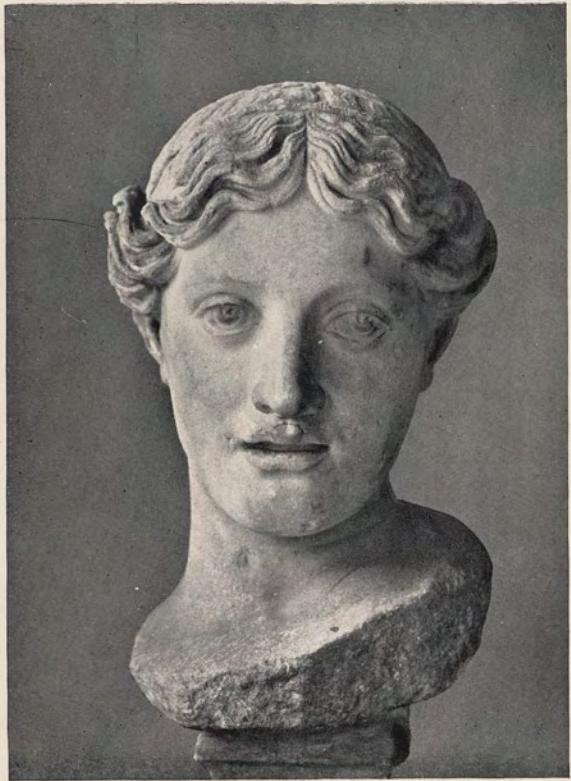


FIG. 28 HEAD OF A GODDESS  
ROSSIE PRIORY



FIG. 29 HEAD OF A GODDESS  
ROSSIE PRIORY



FIG. 30 'NARCISSUS'  
ROSSIE PRIORY

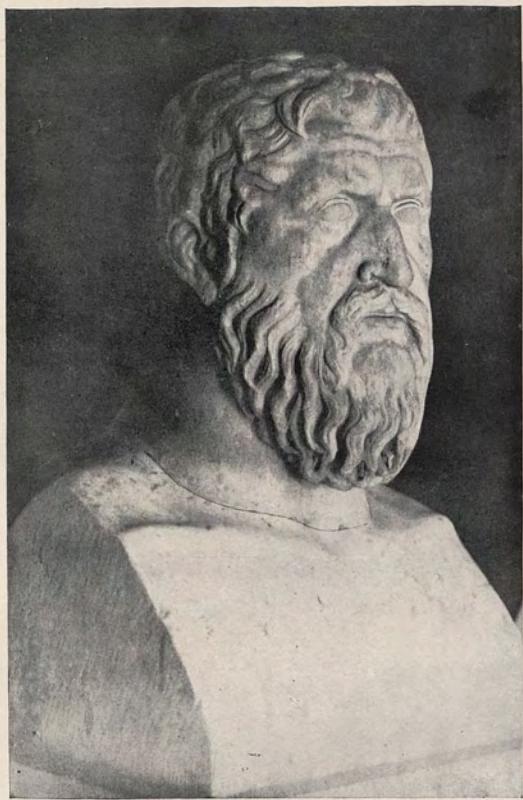


FIG. 31 PLATO  
HOLKHAM HALL



of an original which is akin to the Cassel Apollo, and to the two female heads at Mantua and Athens,<sup>1</sup> which seem to be later works of the same artist. In the dressing of the hair, the shape of the crown, and the bold sidelong turn of the head there is also some likeness to the Ny Carlsberg head 246, the style of which is puzzling.<sup>2</sup> But the points of resemblance with the first-named group are most numerous, the central parting and sweep of the locks, the broad angular forehead, the narrow tight cheeks, and the shape of eyes and chin. If the Cassel Apollo and Furtwängler's Lemnia<sup>3</sup> are Attic, this head too is a copy of an Attic original of the middle of the fifth century. The other work is a statue of the 'Narcissus' type (fig. 30), whose right arm from the elbow and both legs with the stump were restored in marble by Canova.<sup>4</sup> The head has been broken off and broken in two, but in spite of Michaelis's objection certainly belongs to the statue. The execution is good. The chief interest of the head is that it is a replica with reversed posture and inclination, as is a torso in the Munich Glyptothek.<sup>5</sup> These two are the only large-size reversed replicas known, though the process is not unknown in small statuettes and gem-designs.<sup>6</sup> The original statue must be conceived of as a pendant to a Narcissus with the correct posture, probably a Roman creation, but in any case not earlier than Hellenistic times.<sup>7</sup>

<sup>1</sup> Arndt-Amelung, 12-13, and 650-1.

<sup>2</sup> Arndt, *Glyptotheque Ny Carlsberg*, pls. XXIX-XXX; Guida Ruesch, p. 50.

<sup>3</sup> Brunn-Bruckmann, 601 and 676-7, with text.

<sup>4</sup> Michaelis, p. 648, no. 1.

<sup>5</sup> Arndt-Amelung, text IV, p. 18, 2.

<sup>6</sup> Furtwängler, *Masterpieces*, fig. 128. Reinach, *Rép. de la stat.* ii. 102, 3-4.

<sup>7</sup> On the fancy for pendant figures in antiquity, see Winnefeld, *Villa des Hadrian*, p. 144.

## § 9

## SOANE MUSEUM

About this badly-lighted collection at 13 Lincoln's Inn Fields, London, Michaelis<sup>1</sup> has given sufficient information. I have only reproduced five Roman portraits of the second century A.D., nos. 80-4, which were not noticed at all by Michaelis, but seem, even in respect of their material, to be examples of local Romano-British portraiture.

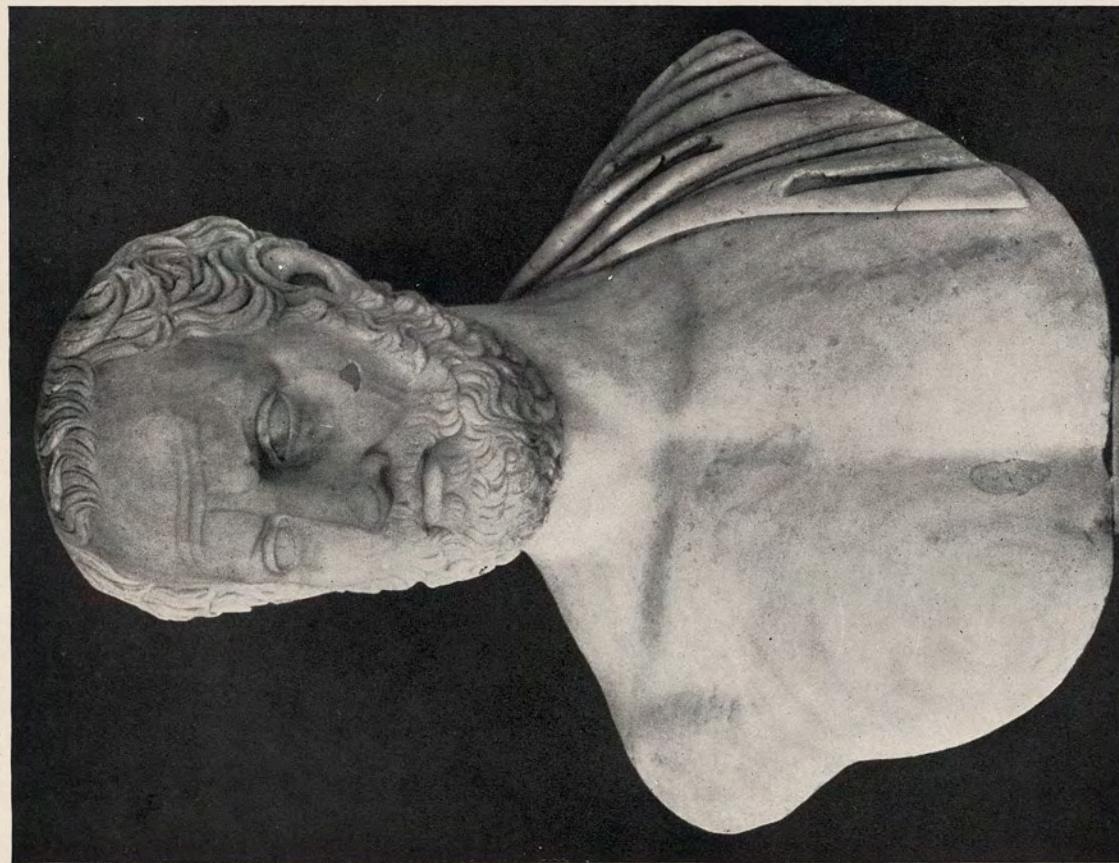
The three busts which Michaelis<sup>2</sup> and Bernoulli regard as important are all forgeries; no. 14, an 'Agrippina', with the shape of bust current in the second century A.D. and with well-imitated disintegration of surface; no. 15, the so-called Livia, where the bust seems to be genuine, but the head is a modern forgery from some female portrait of the third century A.D.; and no. 16, where similarly the bust might be antique, but the head is an imitation of a portrait of Trajan's age.

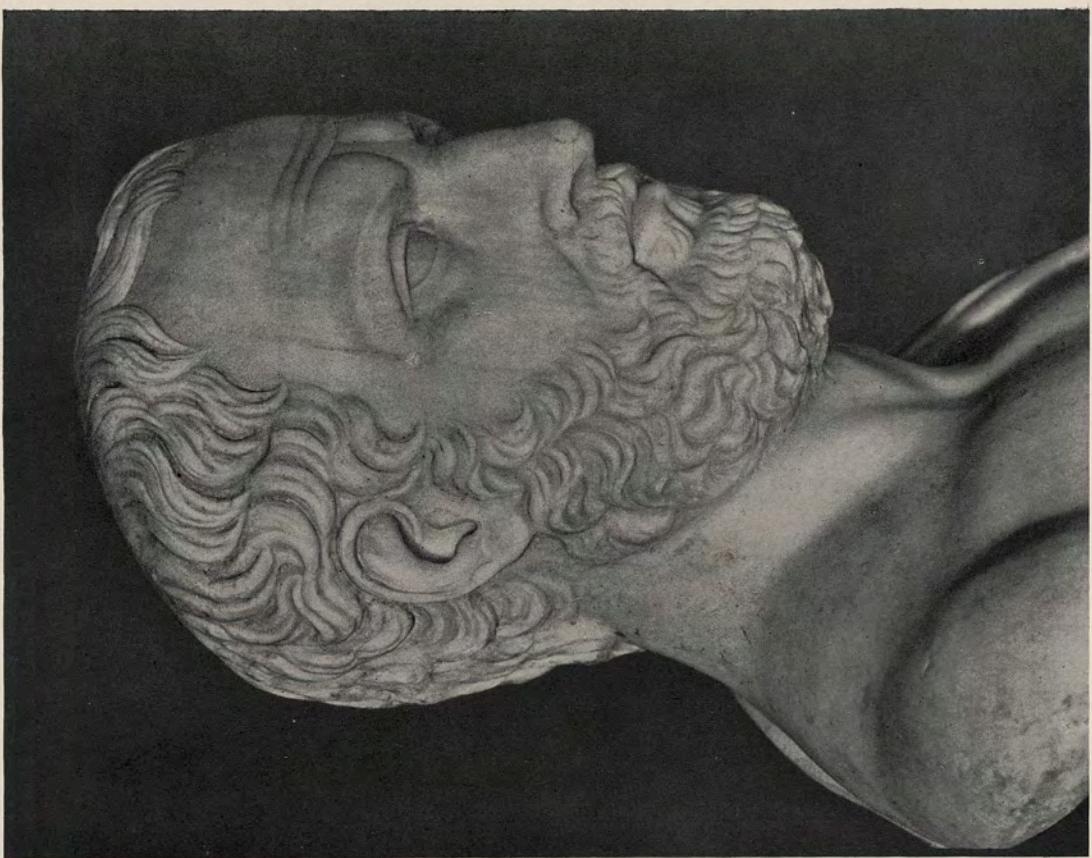
<sup>1</sup> *Ancient Marbles*, p. 473.

<sup>2</sup> *ib.*, p. 475 f.



I THUCYDIDES HOLKHAM HALL





I THUCYDIDES HOLKHAM HALL

# DESCRIPTION OF PLATES

## I

### BUST OF THUCYDIDES. (Holkham Hall.)

[Bust antique except basis and inscription. Marble. Height from lowest edge to crown 0·61, from chin to crown 0·30. Restored, in marble, nose tip, and part of lappet of himation; in plaster, a small part of left cheek and breast. The damage is insignificant, and even the modern polishing of the surface has done very little to spoil the artistic effect.]

Mr. C. W. James kindly informs me that the bust was acquired for Holkham Hall in 1754. The shape of the bust itself is of Trajan's age, and thus this copy is dated. Moreover, the drilling of the locks, which is not very deep, agrees with the technique of that age. The animated movement of the head shows that the original must have been a statue, and in that case a standing figure, to judge from the fall of the himation over the left shoulder and breast.

Even one who comes prepared for this well-known portrait, receives a shock of surprise at the sight of the original: so powerful and defiant is the expression of the proudly erect head. The fine, high forehead with the deep, receding temples, which, as it were, prepare for the carefully-concealed baldness of the crown, has three gently vibrating cross-wrinkles of imposing effect. Under them the slightly curved perpendicular wrinkles form almost a right angle with the similarly waving lines of the brows. The broad surfaces under the extreme parts of the brows, in conjunction with the uncommonly large caruncles of the eyes, and the heavy upper eyelids make the expression severe and calm. But no words can describe the animation of the temples and cheeks, where every little detail makes its important contribution to the structure of this character-portrait, or the mouth with the haughtily crisped upper

lip, and the broad lowered under lip. In the fall of the locks of hair, and even in the play of the locks of the beard, can be traced the line-drawing of the great Greek style, and there is the monumental vigour of the fifth century in the broad-ridged powerful nose, which droops heavily over the short upper lip.

Even the copy has therefore preserved much of the ethos which marks the great art of the fifth century. It is not the feeling we meet in the dream of beauty on the Parthenon frieze : but in this countenance the new generation expresses its craving for clearness and truth, its wise experience of the phenomena of life, and the disappointments which met the individual in this process and became common to all good Athenians after the horrors of the Peloponnesian War ; at the same time there is the self-assertion which enabled the good to rise in spite of disaster, with a defiance which is allied to the healthy youthful vigour in the creations of the Parthenon frieze. In contrast with this reaction of will against bad fortune, the attitude of the statue of Demosthenes seems broken and hopeless.

The identification with Thucydides is proved by the signed double-herm at Naples, in which the head is combined with that of Herodotus.<sup>1</sup> The double-herm in question stood in the sixteenth century in the garden of Pope Julius III, and was thus exposed to a disintegration of surface which necessitated a later cleaning, that applied specially to the forehead wrinkles and the perpendicular furrows over the root of the nose, but did not essentially damage the total effect. The Naples copy is earlier, and the hair is less drilled than in the Holkham bust. Thus the play of the lines of hair is less restless, but in this, as in the effect of hair and beard, the Holkham head seems on the whole to have kept more of the character of the original bronze. In the Naples replica the upper lip is narrower, the hair more plentiful, especially over the ears, and there is a real divergence in that the locks over the right ear are horizontally waved in two groups, while the Holkham head here has a row of almost perpendicular sickle-shaped locks. The original belongs at latest to the beginning of the fourth century, and even in that case was certainly executed with an authentic portrait to work from. I do not share Dickins's view that this head, like most Greek portraits, is rather

<sup>1</sup> Guida Ruesch, 1129, with bibliography; Arndt-Bruckmann, 128 and 130.

type than individuality. On the contrary, this is the earliest individual portrait in Greek art. It also seems to be doubtful whether Dickins is right in describing a head found at Corfu as a Hellenistic variant of about 280 B.C., about a hundred years later.<sup>1</sup> Whether the original was the bronze statue of Thucydides described by Christodorus with uplifted right hand is all the more uncertain as Christodorus's whole description is extremely vague.<sup>2</sup> The Holkham head alone with its high forehead and abrupt fall of the crown behind illustrates Marcellinus's words in his 'Life' about the tapering growth of Thucydides' head and hair (*τὴν κεφαλὴν καὶ τὰς τρίχας εἰς ὁξὺ πεφυκίας*).

(For the literature of the subject see Michaelis, *op. cit.*, p. 310, no. 26; also *Die Bildnisse des Thukydides*, Strassburg, 1877; Winter, *Arch. Jahrb.* v, 1890, p. 157; J. Bernoulli, *Griech. Ikon.*, p. 180 and pl. XX; A. Hekler, *Greek and Roman Portraits*, pl. 17; Dickins, *J. H. S.* xxxiv, 1914, p. 309. Thucydides, ed. Classen-Steup<sup>5</sup>, p. lxxxv (with older bibliography).)

## 2

## PORTRAIT HEAD OF SOPHOCLES AS AN OLD MAN

(Ince Blundell Hall: Garden Temple.)

[Whole herm modern, and only head and neck antique. Head seems to have originally been placed on a herm, to judge from composition of neck. Marble. Height from point of beard to crown 0·33. Nose and lower lip restored in marble. Over right eye is line of a break in the marble, which at first sight gives the edge of the brow the appearance of having been restored. Parts of hair and beard broken off.]

The drilling of hair and beard, which has a markedly disintegrating effect, shows that it is a copy of the second or third centuries A.D. The head does not stand very high among the replicas that we have of this famous portrait, but neither is it one of the most unimportant. Especially in front view it has a good effect.

<sup>1</sup> *Journal of Hellenic Studies*, xxxiv, 1914, p. 309, fig. 12.      <sup>2</sup> Studniczka, *Bildnis des Aristoteles*, p. 13 f.

The fillet in the hair, the thick, lumpy moustache, the characteristic long locks by the ears, and the modelling of brows and eyes make certain the identity with the other Sophocles portraits of this type, and Bernoulli's doubt in this respect is unjustified. As in most of the other replicas, the head is slightly turned towards the right shoulder.

(Michaelis, p. 372, no. 208; Bernoulli, *Griech. Ikon.* i, p. 131, no. 18. Last treatment of this portrait of Sophocles in Arndt-Bruckmann, 981-90. Cf. *ib.*, 33-4 and 573. Further F. Poulsen, *La Collection Ustinow*, Kristiania, *Videnskapsselskapets Skrifter*, ii, *Hist.-filos. Klasse*, 1920, no. 3, p. 18. Bernoulli and Arndt overlooked the head in Magazzino comunale, *Bullett. com.*, 1898, pls. III-IV and p. 49; Helbig, *Führer*<sup>3</sup>, no. 1046. On the character of this portrait see F. Poulsen, *Delphi*, London, 1920, p. 306.)

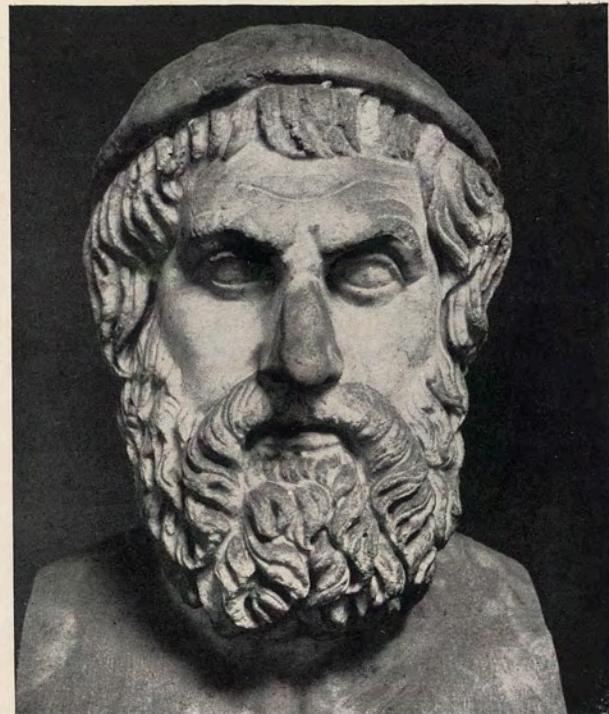
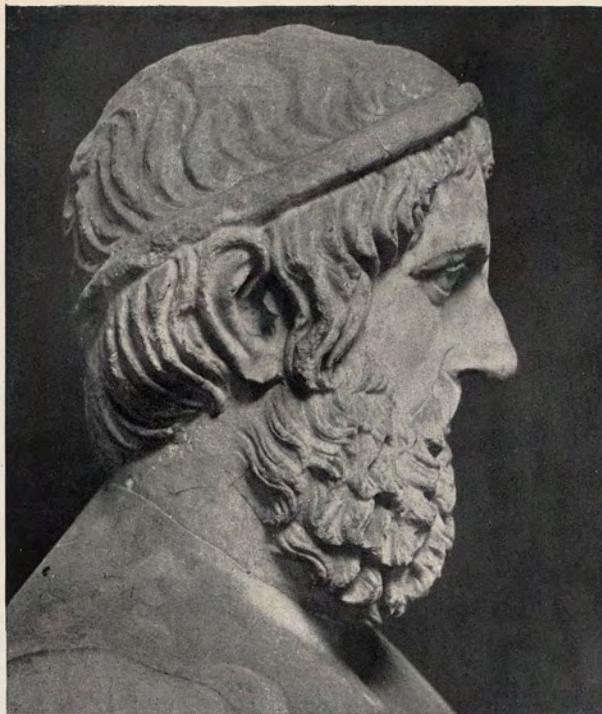
## 3

## HERM OF SOCRATES. (Wilton House.)

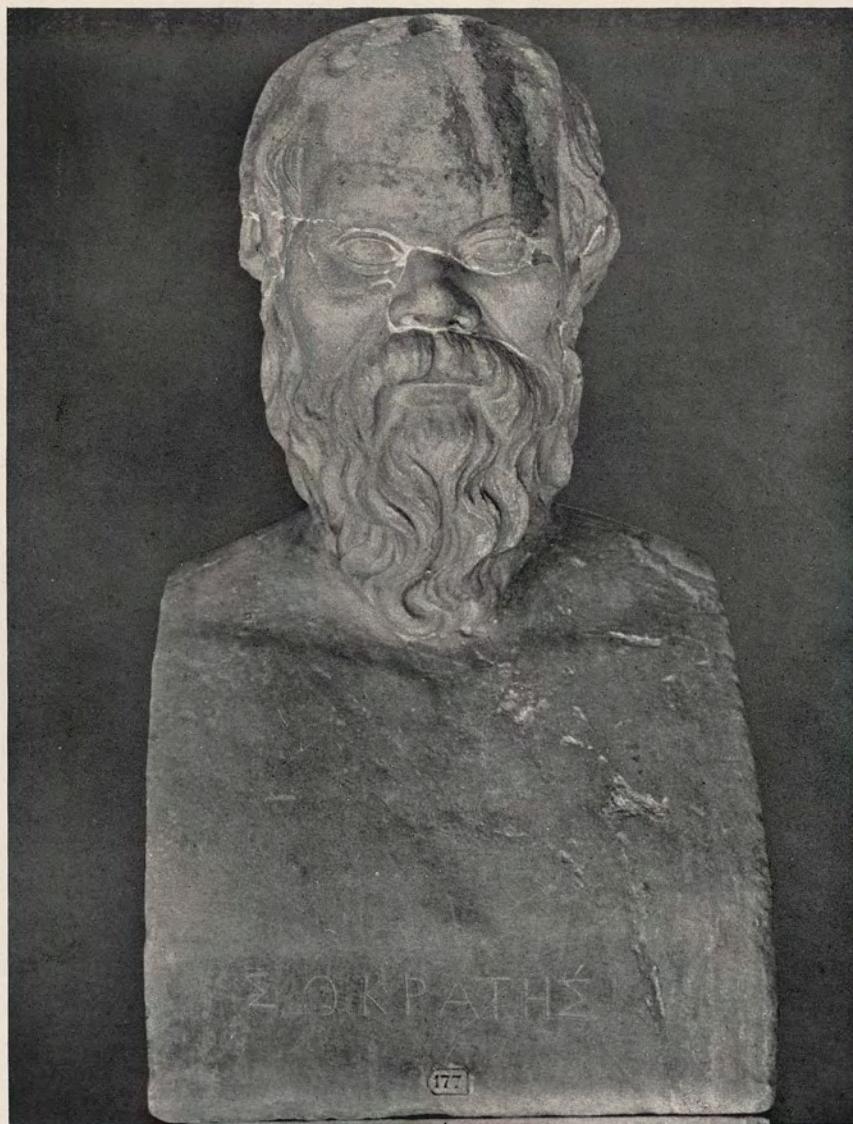
[Height 0·59. Marble. Inscription Σωκράτης on herm modern. Restored in marble, right eye, nose, big piece of left cheek, part of hair on right side, whole neck, shoulders, and large portions of back of herm. Surface much destroyed by cleaning.]

The fringe of hair over the forehead, the height of the forehead, the shape of the moustache, and the long pointed chin-beard, when taken together, show that the head is a replica of the so-called Paris type, but it is not a valuable addition to the series, and Bernoulli is right in calling the head 'genuine but bad'.

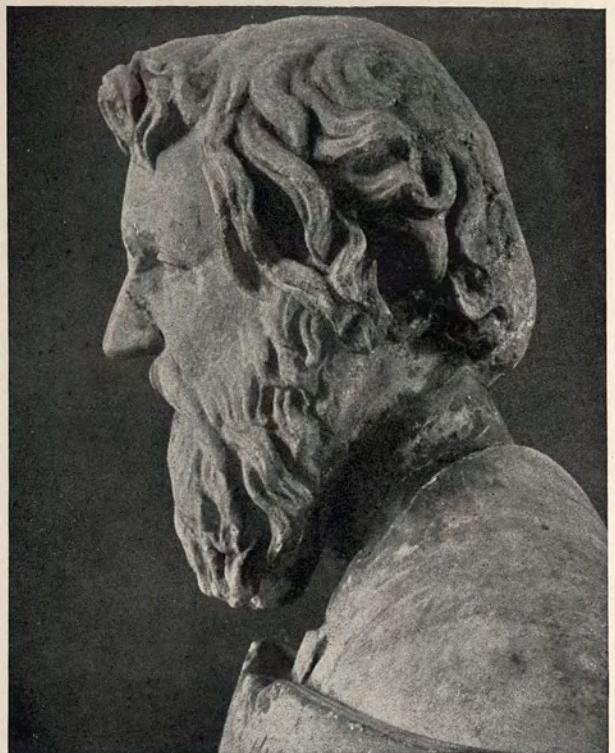
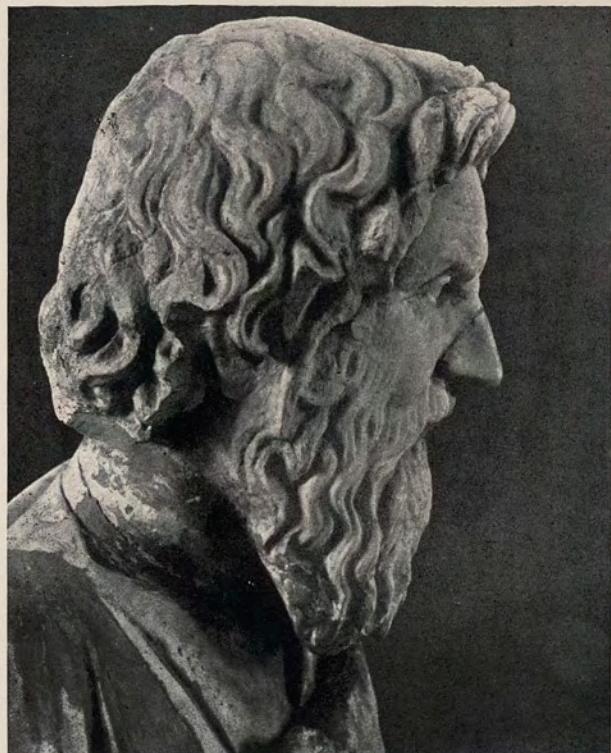
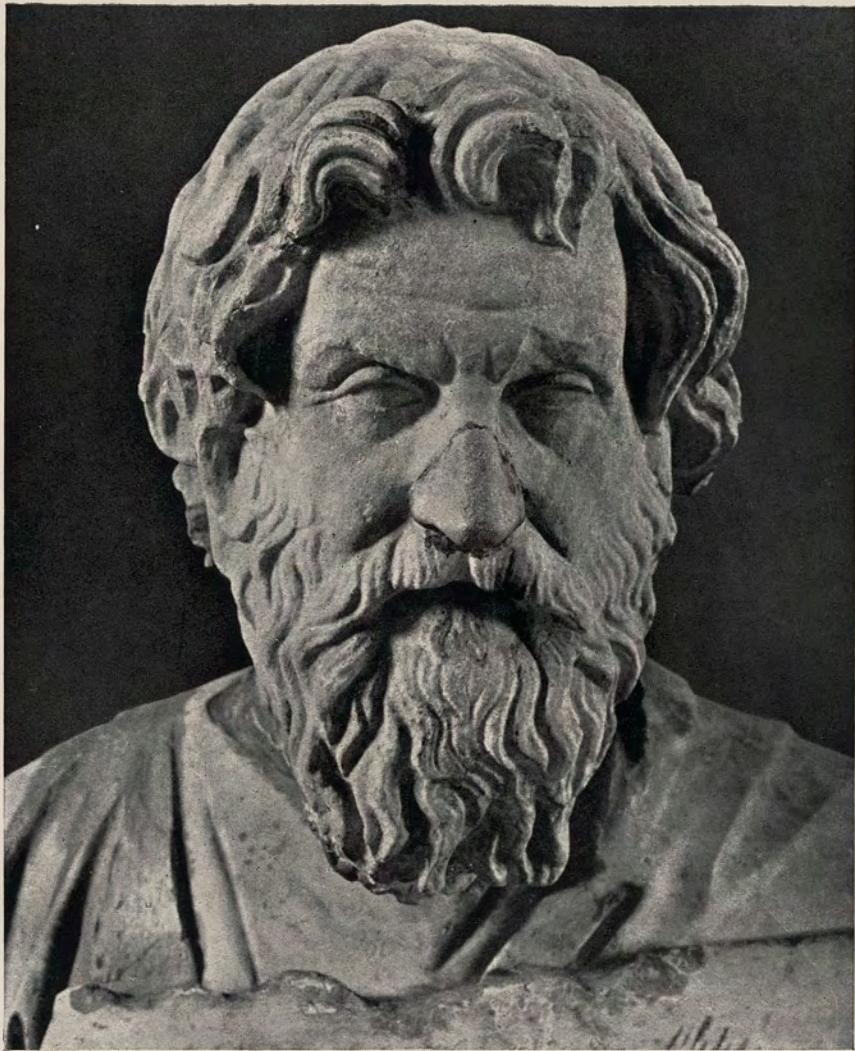
(Michaelis, p. 709, no. 178; Bernoulli, *Griech. Ikon.* i, p. 188, no. 19; R. Kekulé von Stradonitz, *Bildnisse des Sokrates*, Abh. der preuss. Akad. 1908, no. 56; discussion of the type, p. 46 f.)



2 SOPHOCLES INCE BLUNDELL HALL



3 HERM OF SOCRATES WILTON HOUSE



4 ANTISTHENES SION HOUSE

## 4

## ANTISTHENES. (Sion House.)

[Head of marble and placed on modern bust. Height from chin-beard to crown 0·37. Restored in marble, nose and the forehead lock rising to right; in plaster, some beard locks on right side and all the neck. Surface disintegrated and worn, and edge of left brow broken off, but in spite of everything the expression good and lively. Rough execution of back of head shows that it was originally turned towards a wall.]

This is a good copy, by its technique of the second century A.D., taken from the well-known portrait, the naming of which as the philosopher Antisthenes is made certain by the signed bust in the Vatican.<sup>1</sup> Hitherto the portrait was known in eight replicas, to which the Sion House head is now added as the ninth. The Sion House portrait has the droll little cheek-lock along with the furrow on the right cheek in common with good replicas, such as the portrait in the *Galleria geografica* of the Vatican<sup>2</sup> or the head at Naples.<sup>3</sup> Other features also are in agreement, the lines of the brows and the wrinkles at the root of the nose and by the outer angle of the eye. But the Sion House head has a more benevolent expression, and is more human, less Pan-like than most of the other reproductions. The half-closed eyes are sagacious and thoughtful, and there is none of the baroque contrast between the disorder of the hair on the forehead and the mild and peaceful surfaces of the beard, which characterizes e.g. the head in the *Galleria geografica*. There is no doubt that the Sion House head, like the much retouched portrait of Antisthenes in the Ny Carlsberg Glyptothek, is nearest to the original, and that the other replicas show a baroque recasting of the Hellenistic age, not unlike the Socrates of the Villa Albani.<sup>4</sup> In contrast to these

<sup>1</sup> Arndt-Bruckmann, 441-2.

<sup>3</sup> Guida Ruesch, no. 1117; Bernoulli,

<sup>2</sup> Arndt - Bruckmann, 443-4; Hekler, no. 6.  
*Greek and Roman Portraits*, pl. 30 a.

<sup>4</sup> Hekler, *op. cit.*, pl. 21.

post-Lysippian likenesses of Antisthenes,<sup>1</sup> there is nothing in the character of the Sion House head which prevents us from dating the original to the lifetime of Antisthenes or the years immediately following his death, i.e. the first decades of the fourth century B.C. In its whole character and the shape and fall of hair and beard, it is closely akin to the head of an oldish man on a sepulchral stele at Athens, which a general impression of its style would incline one to date about 370–360 B.C.;<sup>2</sup> this might also be the date of the portrait of Antisthenes.<sup>3</sup>

## 5

## HEAD OF PLATO. (Holkham Hall.)

(Compare also fig. 31, facing p. 24.)

[Herm with inscription 'Lysias' both in Latin and Greek lettering on left side, modern. Marble. Height from tip of beard to crown 0.33. Tip of the nose and part of left ear restored in marble. Surface somewhat worn and battered; in particular whole mass of hair at back of head and part of hair on left side worn smooth.]

This head was purchased in Italy in 1752 by the architect Brettingham for forty crowns. The deep drilling in the chin-beard, going so far as to produce the feeling of decomposition, places the copy in the second century A.D. As I have shown in greater detail in an article, I do not regard this head of Plato as a variation in copy, nor as a later recasting of the type in pathetic Hellenistic style, like the portraits of Thucydides and Aristotle (such as Dickins claimed to have found alongside of the usual types<sup>4</sup>). I regard it rather as a copy from a second original, contemporaneous with the well-known portrait of Plato, of which we possess fourteen replicas, the first and best known being the 'Zeno' of the Vatican.<sup>5</sup>

<sup>1</sup> Sieveking in *Anhang zu Christ, Griech. Literaturgesch.*, s.v. Antisthenes.

<sup>2</sup> Arndt-Amelung, 672.

<sup>3</sup> As to the portrait of Antisthenes see Bernoulli, *Griech. Ikon.* ii, p. 4. The insignificant head in the Capitoline Museum is now reproduced and discussed by Stuart

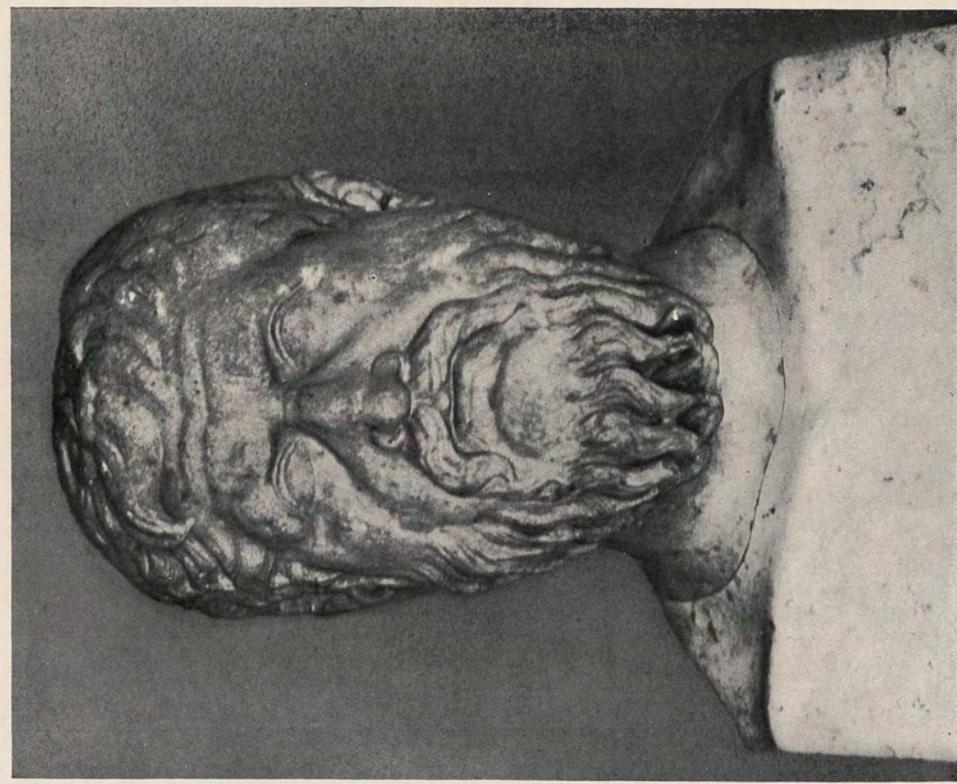
Jones, *op. cit.*, pl. 58, no. 70 (p. 248).

<sup>4</sup> *Journal of Hell. Stud.* xxxiv, 1914, pp. 309–11.

<sup>5</sup> Helbig, *Führer*<sup>3</sup>, no. 261; Bernoulli, *Griech. Ikon.* ii, pl. IV–VI; Arndt-Bruckmann, 776–7.

5 PLATO HOLKHAM HALL

See also Frontispiece





The essential features are repeated, the fall of the forehead hair, the shape of the forehead, the horizontal and vertical wrinkles of the forehead, the peculiar fold of skin over the root of the nose (which, as I have been able to substantiate by personal inspection, agrees exactly with the bust of the Vatican and is very individual), and finally the lines of the moustache and the broad and long shape of the chin-beard. But small variants alter the expression. The wrinkles of the forehead vibrate in a threatening manner; the edges of the brow are sharp and make the look keen; deep furrows are ploughed in the cheeks; the nose, which was arched, but broad-ridged in the Vatican example, as the remnant preserved shows, is here sharp-ridged, narrow, and curved, quite the nose of an aristocrat. Finally, the zigzag lines of the moustache have an effective vigour far removed from the prevalent type. All these features give us a Plato quite different from the tedious and shallow type, shown in the other replicas, a Plato of both genius and passion, the Plato whose portrait has been hoped for since the days of the Renaissance; Wilamowitz in his recent work on Plato begs archaeologists to look out for it.<sup>1</sup>

In the article already alluded to I have expressed my conjecture that this head of Plato goes back to the original of Silanion, while the other type would be derived from a sepulchral portrait. How far some of the heads must be connected with either of the two extant statuesque types of Plato, one of which represents the philosopher seated with a written roll in his lap and has a modern head, while the other, a headless statuette from Memphis, renders him standing, cannot yet be stated.<sup>2</sup>

(Michaelis, p. 317, no. 48. Bernoulli, *Griech. Ikon.* ii, p. 2, where the reference to Lysias, adopted by Michaelis and Conze, is sceptically alluded to. F. Poulsen, *Journal of Hell. Stud.* xl, 1920, p. 190 f., pl. VIII.)

<sup>1</sup> Wilamowitz, *Platon*, i, p. 702.

<sup>2</sup> The seated Plato, Lippold, *Griech. Porträtsatuen*, p. 55, fig. 7. The standing

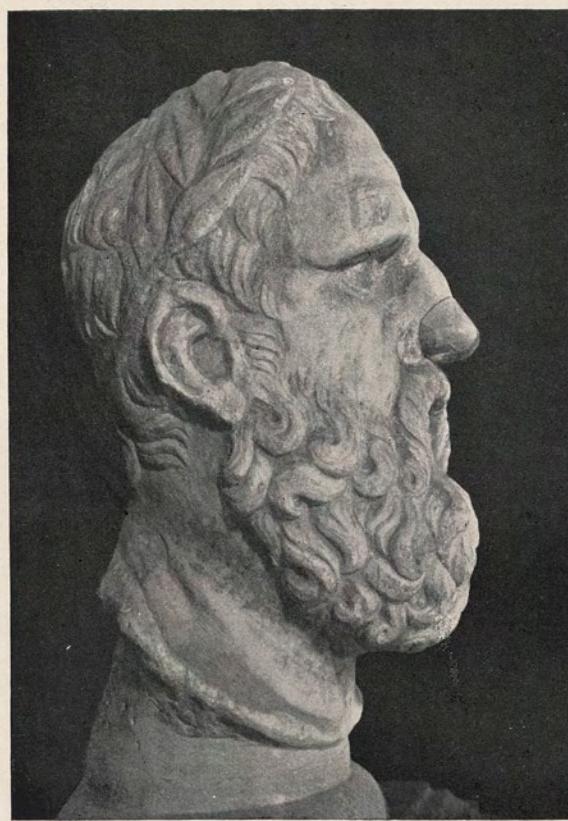
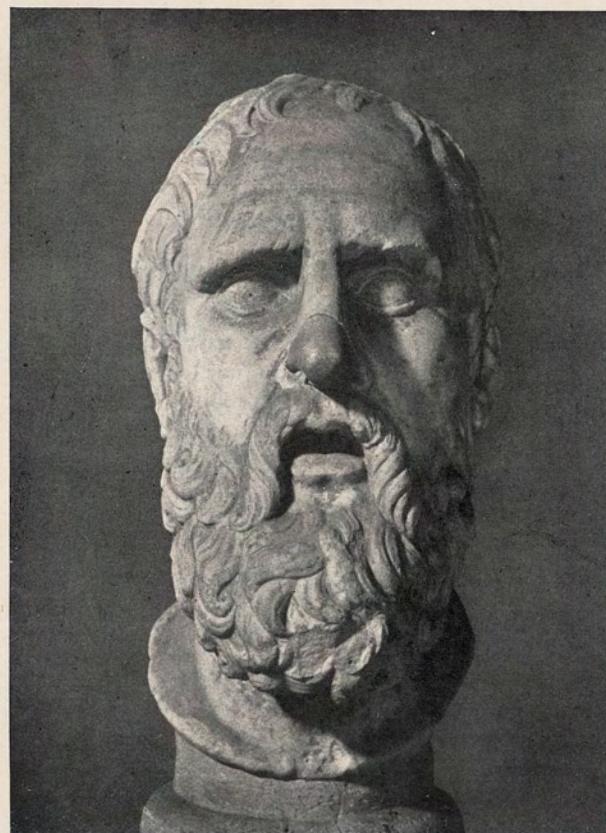
variety, *Arch. Jahrb.* xxxii, 1917, p. 167, fig. 7.

## HEAD OF A GREEK POET. (Houghton Hall.)

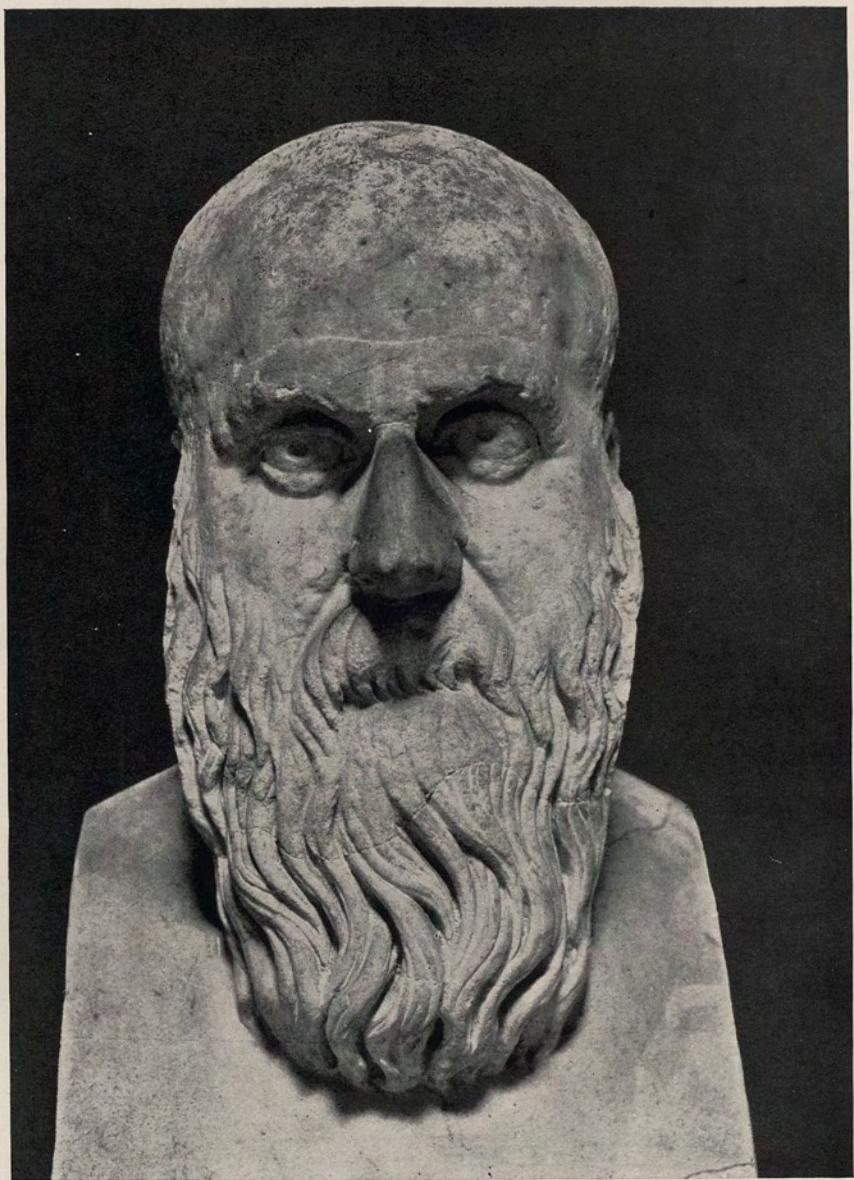
[Marble. Height from point of the beard to crown 0·35. Head prepared for insertion into a statue. Tip of nose restored in marble. Surface somewhat damaged and worn but not polished. There are still considerable remains of reddish earth in the ears, the hollow pupils, the hair and folds of the neck. The pupils are not bored, nor is there any marked drill-technique in the beard locks, which points to a copy from the beginning of the Imperial age.]

The head has a laurel wreath in its hair, and this in combination with the open mouth makes it certain that the figure represents a poet or singer. There is a grand pathos in the expression owing to the much depressed shady brows ; not for nothing does he wear the Apolline laurel. As in the heads of Homer with correspondingly open mouth, most will interpret this presentation as the actual moment of singing, but this is not correct. No one who has been present at an improvisation among Cretan peasants of to-day, the only Greeks who can still compose, can have failed to notice the strange expression in the face of the singer during the throes of composition. He sits with his head thrown back, knitted brows, and wide-open mouth, while the skin of the face wriggles with tension. It lasts but a moment, the jaws are closed with a click, and the song begins. But then the expression is much more peaceful and the head inclined forward.

It is certainly just this moment of inspiration which is rendered by this interesting head of a poet at Houghton Hall. The expression is far more effective when the head is seen from below : it is only then that the oblique pose of the face, the trembling brows and the prophetically open mouth have their full effect. There is no doubt that the head was originally placed high on a statue, and if one conceives this in a niche or against a wall, one can understand the slovenly treatment of the neck and neck hair, and especially the strange negligence in the rendering of the shape and build of



6 HEAD OF A GREEK POET  
*HOUGHTON HALL*



7 HEAD OF A GREEK PHILOSOPHER  
*INCE BLUNDELL HALL*

the crown. Here the Greek original was certainly better than the work of the Roman copyist.

The treatment of the hair and beard reminds us of the portrait of Sophocles as an old man (no. 2), and we must therefore probably refer the original to the fourth century B.C. The marked pathos and resemblance in the 'terribilità' of the expression to the seated poet of the Ny Carlsberg Glyptothek<sup>1</sup> make it probable that the Houghton head belongs rather to the last half of the fourth century. In the physiognomic expression and especially the modelling of the eyes it is akin to a series of long-bearded portrait heads, which are usually regarded as portraits of philosophers of the same period.<sup>2</sup> The open mouth appears elsewhere—if we except some Roman portraits—only, so far as I know, in the remarkable so-called Demosthenes of the British Museum.<sup>3</sup> No replica of the Houghton head is known.

(Michaelis, p. 324, no. 11, 'a philosopher', or rather no. 14, 'philosopher.')

## 7

HEAD OF A GREEK PHILOSOPHER. (Ince Blundell Hall:  
Pantheon.)

[Marble. Total height 0·65. Modern in marble, herm, lower part of beard, and whole nose. Right ear broken off, left restored. Surface has suffered much from cleaning. Bored pupils antique, but here, too, surface effaced. Hair on crown and in neck rendered with short incised lines.]

A late Roman copy from an original which probably belongs to the fourth century B.C. In spite of the havoc of time and the

<sup>1</sup> Brunn-Bruckmann, 477; Hekler, p. 50.  
*Greek and Roman Portraits*, pl. 109 a. <sup>2</sup> Hekler, *op. cit.*, pls. 27 b and 34-5 =  
 Lippold, *Griech. Porträtstatuen*, p. 68; Arndt-Bruckmann, 583-8 and 675-8.  
 F. Poulsen, *Ikonogr. Miscellen*, *Kgl. Danske Videnskabselsk. Hist.-fil. Medd.* iv. 1 (1921), <sup>3</sup> Bernoulli, *Griech. Ikon.* ii, p. 71, no. 21.

violent restoration, this head of an old, bald, and long-bearded man with a finely-built forehead and a noticeably jagged moustache has no small typological interest and is closely related to the so-called 'Diogenes' heads, in particular to the replica in Berlin.<sup>1</sup>

(Michaelis, p. 365, no. 137.)

## 8

## DOUBLE HERM OF TWO GREEK POETS. (Wilton House.)

[Marble. Height 0.27. In both heads, nose-tip and lips damaged and surface much cleaned. On one side a foolish modern inscription in Latin. Deep drilling in the long beard of one head genuine antique, from late Imperial age; there is no reason to doubt, as Lippold does,<sup>2</sup> the genuineness of this double herm.]

A bearded and a beardless poet are juxtaposed. The first has a fillet in his hair and a very characteristic lock on the forehead. In expression and build of the face the head reminds us of the portrait of Epicurus, and probably belongs to the same period. The same personage, recognizable by the forehead lock, forehead wrinkles, narrow eyes, thin cheeks with prominent cheek-bone, and by the shape and fall of the moustache, is represented in a double herm of similar size at Bonn.<sup>3</sup>

On the other hand, the beardless head at Wilton House does not represent the same person as the beardless head of the Bonn herm, which is rightly described by Studniczka as a doubtful Menander.<sup>4</sup> The head at Wilton has different forehead hair, expression and build of face, a more brutal expression, and broader chin. It might most closely resemble a late Hellenistic or early Roman portrait.

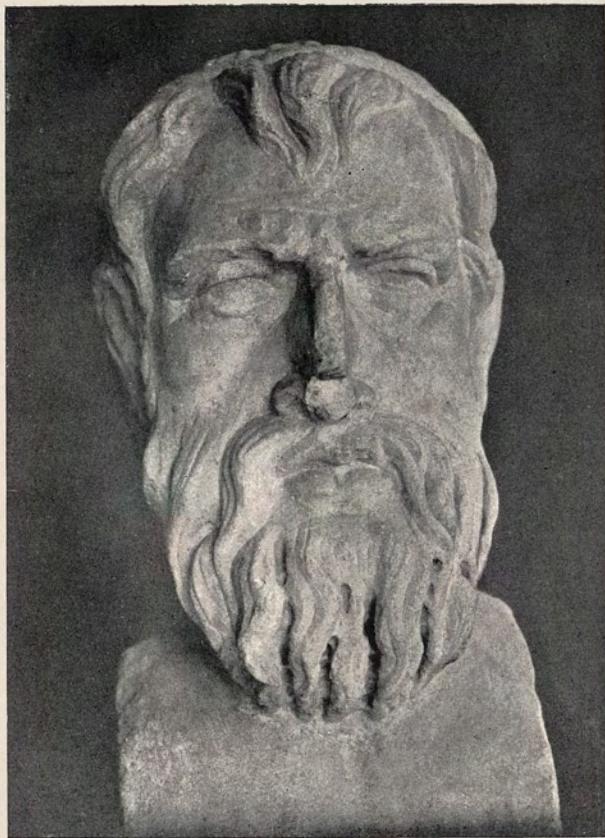
<sup>1</sup> Arndt-Bruckmann, 321-4.

*Ikon.* i, p. 175, fig. 35.

<sup>2</sup> *Röm. Mitt.* xxxiii, 1918, p. 17, note 2.

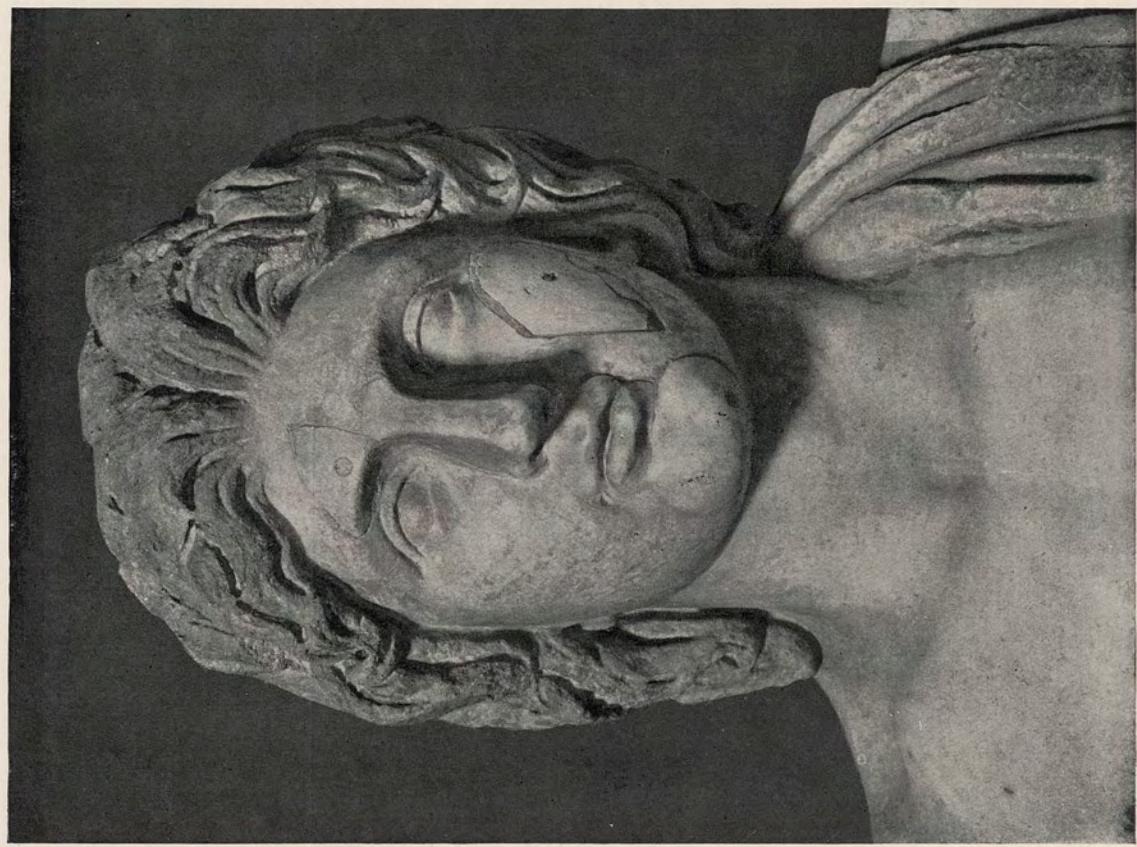
<sup>4</sup> *Das Bildnis des Menander*, p. 13, n. 2.

<sup>3</sup> Arndt-Bruckmann, 124; Bernoulli, *Gr.*



8 DOUBLE HERM OF TWO GREEK POETS  
*WILTON HOUSE*

9 STATUE OF ALEXANDER THE GREAT WILTON HOUSE



The description Aristophanes and Menander is for the first head quite doubtful,<sup>1</sup> for the second impossible. Miniature busts of this class have only small iconographic value and are hard to identify.

(Michaelis, p. 679, no. 35; Bernoulli, *Griech. Ikon.* i, p. 175, and ii, p. 114.)

## 9

## STATUE OF ALEXANDER THE GREAT. (Wilton House.)

[Marble. Height, including plinth, 2·22, height of head alone 0·31. Restored in marble, left arm with drapery and cornucopia, right eyebrow, nose, mouth, chin, and part of left cheek. Parts of drapery broken off. Below right hip appears what is left of a 'puntello'. Right arm is wanting: it was outstretched and probably supported on a spear or sceptre.]

The deep drilling of the hair and the dry, uninspired treatment of the drapery show that it is a copy from the late Imperial times. But in spite of this and the extensive restoration this statue of more than life-size is of great interest, as one of the few larger statues left us of the heroized Alexander. This is recognized specially in the *ἀναστολή* of the forehead hair and the long side-locks, though the middle of the face is restored and thus the original expression has been lost. On the other hand, the inclination of the head towards the left shoulder is not particularly marked. Even the arrangement of the garment as a frame round the nude body makes one think of an original in gold and ivory. The muscles suggest the rendering of Zeus. The left foot is turned and lifted on to a low plinth: since this part is antique the motive cannot be *βεβηκός ἐπὶ σκύλων*.<sup>2</sup>

The figure is extraordinarily important for the iconography of Alexander the Great, as it is the only large-size Alexander with the head preserved, apart from the Alexander Rondanini of Munich,<sup>3</sup>

<sup>1</sup> Margareta Bieber in *Röm. Mitt.* xxxii, *Jahresh.* xix-xx, 1919, p. 194.  
1917, p. 129, attempts a quite improbable combination with pseudo-Seneca.

<sup>3</sup> Arndt-Bruckmann, 183-4. The so-called 'Alexander from Cyrene' I regard as a Dioskuros (cf. above p. 12).

<sup>2</sup> See for this motive Hekler, *Oesterr.*

and reproduces a standing type of which no other replicas are known.<sup>1</sup> The type of the statue itself is akin to statues of Roman emperors,<sup>2</sup> which thus, as one might expect, continue the Hellenistic tradition.

(Michaelis, p. 670, no. 1 a, calls the figure Bonus Eventus, and does not notice the expert and well-schooled restoration of cornucopia and drapery.)

## IO

## HEAD OF ALEXANDER THE GREAT. (Rossie Priory.)

[Marble. Neck clearly prepared for insertion in a statue. Height 0·49; from chin to crown 0·30. Nose tip and part of neck to left restored in marble. Hair over forehead partly broken off, partly worn away. Deep drilling in thick hair shows that the copy is of second century A.D. In neck, hair is left rough and unworked.]

This is a heroized Alexander with long locks and fillet (without bow) in the hair, with inclination and twist of head towards the left shoulder, and with pathetic eyes and mouth, but without ἀναστολή: the front hair is directed down towards the forehead. Something similar is found in other heads of Alexander, e.g. the well-known head in the British Museum and the counterpart to it in Zogheb's collection at Alexandria,<sup>3</sup> in the Ny Carlsberg head no. 443, and in the Petrograd head no. 329; also in a series of heads, in which the appellation Alexander is doubtful.<sup>4</sup> There is no doubt that the head in Rossie Priory represents Alexander in the character of Apollo.

(Lord Kinnaird, *Rossie Priory*, no. 17, where the head is regarded as a colossal head of Diana. Michaelis has the correct explanation, p. 650, no. 17.)

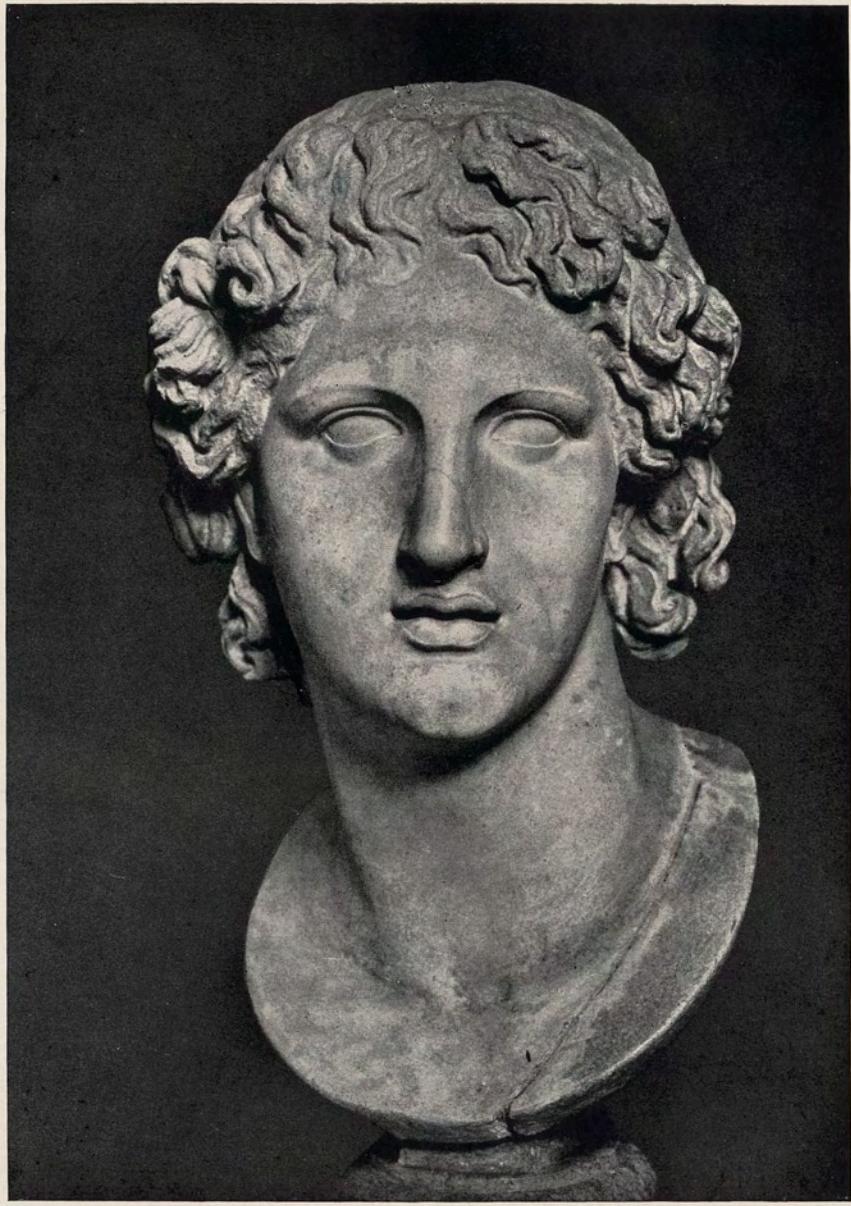
<sup>1</sup> Bernoulli, *Darstellungen Alexanders des Grossen*, p. 112 f.

<sup>2</sup> Arndt-Amelung, 776. Perhaps the head belongs to this statue. In that case it would be a kindred statue of Alexander.

<sup>3</sup> Th. Schreiber, *Studien über das Bildnis Alexanders des Grossen*, p. 55, fig. 8, and

pl. II, D. 1.

<sup>4</sup> S. Reinach, *Gazette des Beaux-Arts*, 1902, i, p. 158; Arndt-Bruckmann, 922-3, 924-5, and 926: the last, which is in Budapest, however, as Arndt thinks, represents Alexander.



10 HEAD OF ALEXANDER THE GREAT

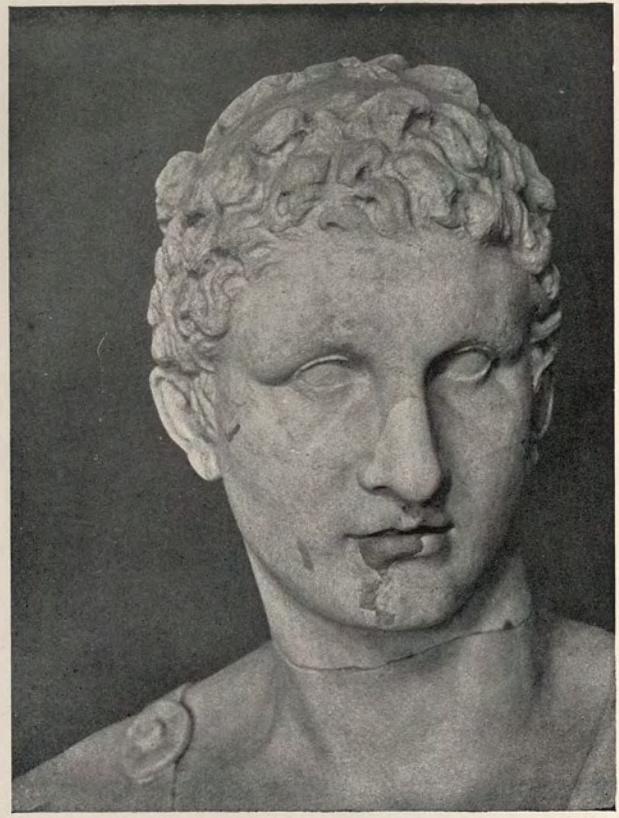
*ROSSIE PRIORY*

See also next Plate



10 HEAD OF ALEXANDER THE GREAT ROSSIE PRIORY

See also previous Plate



11 HEAD OF A DIADOCHOS HOUGHTON HALL

## II

## HEAD OF A DIADOCHOS. (Houghton Hall.)

[Head on modern bust with 'paludamentum' and sword-strap. Marble. Height from chin to crown 0·31. Restored in marble, nose, right ear, and part of left ear; in plaster, lower lip. Slight damage to hair on forehead and temples. Otherwise in excellent preservation. In hair a flat band, but it cannot be said for certain that there was no bow in neck.]

This very animated head is energetically turned towards the left shoulder, and in its pathos and in the modelling of the eyes and mouth shows clear traces of the influence of Skopas, being closely related to the Meleager<sup>1</sup> and to the Herakles of Lansdowne House;<sup>2</sup> also to a group of representations of Herakles, which Graef brought together,<sup>3</sup> among which a Deepdene statue recomposed from fragments now occupies the chief place.<sup>4</sup> It is therefore intelligible that the head in Houghton has hitherto passed under the name of 'a young Heracles'.

But all the same it is without doubt a portrait, a variant of one in the Vatican, which has a more 'sfumato' treatment of the eyes but otherwise agrees feature for feature and lock for lock, and like the Houghton head has a ribbon without bow in the hair.<sup>5</sup> The Vatican head is a Diadochos, as is proved by traces of a bull's horn in the forehead. Amelung rightly dates it to the beginning of the period of the Diadochoi.

(Michaelis, p. 324, no 7.)

<sup>1</sup> Bulle, *Der schöne Mensch*, p. 479 and pl. 212.

<sup>2</sup> Furtwängler, *Masterpieces*, p. 297, fig. 125; Arndt-Amelung, 2001-2; Helbig, *Führer*<sup>3</sup>, no. 926.

<sup>3</sup> *Röm. Mitt.* iv, 1889, p. 189 f., and

pls. VIII-IX.

<sup>4</sup> *Revue Archéol.* 1917, i, p. 460.

<sup>5</sup> Arndt-Bruckmann, 489-90; Amelung, *Vatikan-Katalog*, ii, p. 528, no. 338 (pl. 72); Helbig, *Führer*<sup>3</sup>, i, no. 245.

## HEAD OF A HELLENISTIC GREEK. (Margam Park.)

[Marble. Total height 0·34 : from chin to crown 0·25. Restored in marble, nose, upper lip, and both ears ; hair, forehead, and brows slightly damaged, but otherwise in a good state of preservation.]

This is an excellent Roman copy of a typical Hellenistic portrait-head, with strong inclination of the neck and very pathetic expression, produced by the modelling of the lower forehead and brows and by the open mouth. The head has small whiskers in common with other Hellenistic portraits, e.g. that of the so-called Pyrrhus of Epiros.<sup>1</sup> The hair stands on end, with locks like short flames, and these, in combination with the bisected, much-folded forehead, give the head a certain resemblance to a tortured satyr.

The head seems to be a replica of the same original as that in the Magazzino comunale of Rome,<sup>2</sup> and is closely akin to a head in Munich.<sup>3</sup> Both belong to a group described by Bienkowski<sup>4</sup> as pre-Pergamene, which in his opinion represents Greeks courageously fighting. In this case one might think, e.g., of the Lysippian bronze group 'turmae statuarum equestrium', with King Alexander as the central figure, which Metellus Macedonicus took to Rome ; in Tiberius's day it stood by the portico of Octavia, and is described both by Velleius Paterculus and Pliny.<sup>5</sup>

Dickins was of a different opinion ; for he regarded the heads in Margam and the Magazzino comunale as being portraits of Eumenes II of Pergamon. Apart from the fact that the resemblance to coin types quoted by Dickins is only slight, a dating in the second century B.C. seems improbable. The Scopaic treatment of hair and eyes makes it natural to assign this head, like the one just dealt with from Houghton Hall, to the beginning of the Diadochoi period, i.e. in any case to the third century B.C. The head is certainly not of

<sup>1</sup> Arndt-Bruckmann, 339-40.

<sup>2</sup> Helbig, *Führer*<sup>3</sup>, no. 1035 ; Bienkowski, *Darstellungen der Gallier in der hellenistischen Kunst*, p. 25, fig. 37-8 : restored nose, lips, and right ear.

<sup>3</sup> Bienkowski, *op. cit.*, figs. 35-6 ; Arndt-

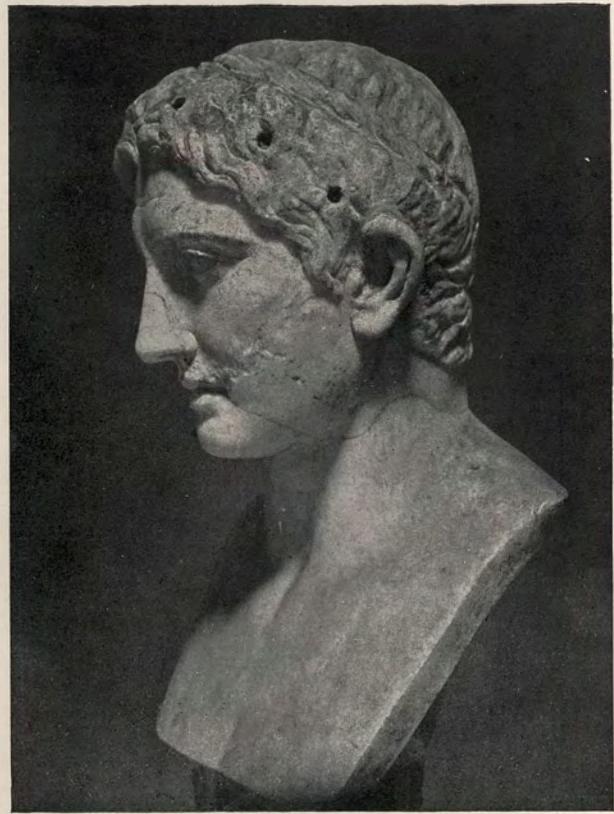
Amelung, 1048-9.

<sup>4</sup> Bienkowski, *op. cit.*, p. 24 f.

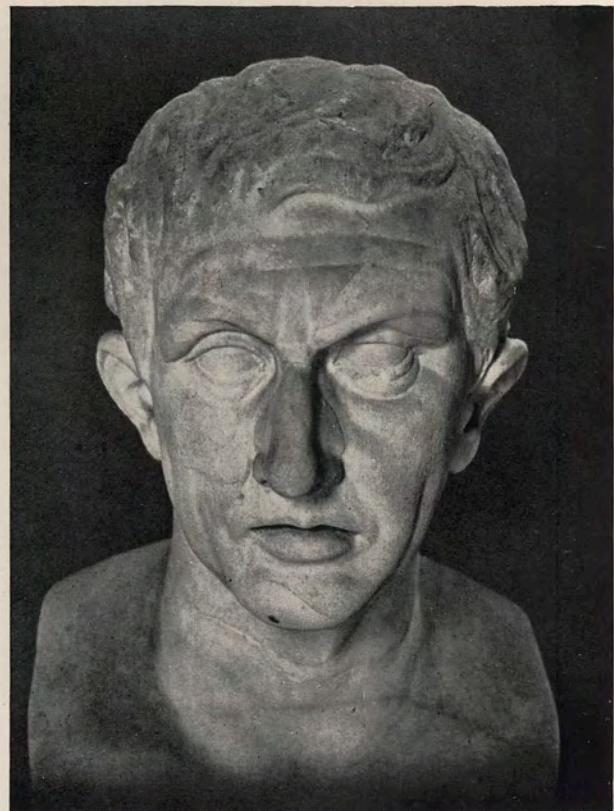
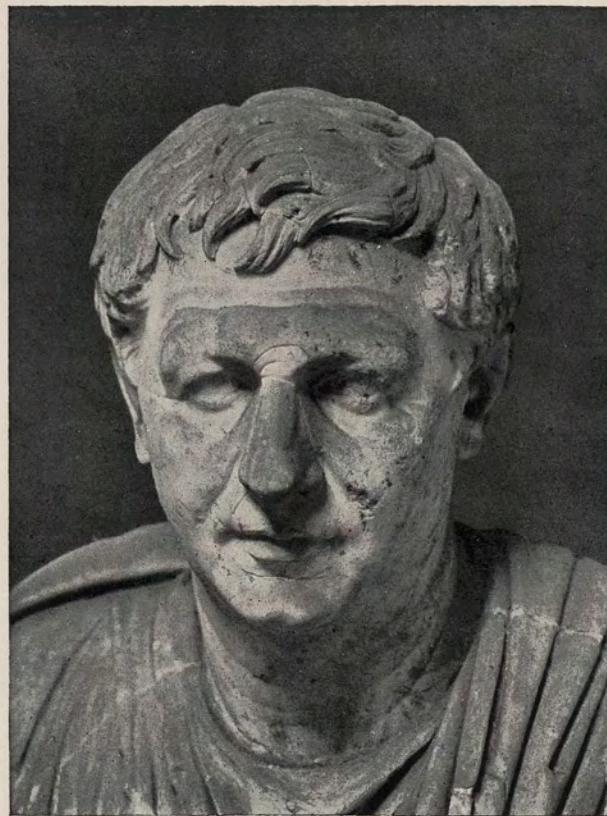
<sup>5</sup> Velleius, i. 11, 3-4 ; Pliny, *Nat. Hist.* xxxiv. 64.



12 HELLENISTIC PORTRAIT HEAD MARGAM PARK



HEAD OF A DIADOCHOS INCE BLUNDELL HALL



14-15 HEADS OF MENANDER INCE BLUNDELL HALL

Lysippian type either : for that it is too much exaggerated. On the other hand everything points to a large battle-group, marked by a renaissance of the style of Skopas, in the third century B.C. A cast of the head is to be found in the Ashmolean Museum at Oxford.

(Michaelis, p. 521, no. 14 ; Dickins, *Journ. of Hell. Stud.* xxxiv, 1914, p. 304 f., fig. 9.)

## 13

HEAD OF A DIADOCHOS. (Ince Blundell Hall : Pantheon.)

[Marble. Height of head 0·25. Restored in marble : crown beyond ribbon, ears, nose, part of right cheek, lower lip, chin, and whole bust. In hair a twisted fillet and eleven holes, probably for metal wreath.]

The young Diadochos—for the double decoration of the hair proves him to be so—has, like Alexander the Great, ἀναστολή over the forehead and waving side hair about the cheeks, and thus resembles his great pattern in the build of the forehead, the pathos of the eyes, and the inclination of the head towards one (the right) shoulder. But the expression is simpler than in the heroized portraits of King Alexander. The extensive restoration makes it impossible to draw parallels and further conclusions.

(Michaelis, p. 370, no. 178.)

## 14

HEAD OF MENANDER. (Ince Blundell Hall : Garden Temple.)

[Bust modern. Only head and neck antique. Marble. Height from chin to crown 0·32. Restored in marble : locks over the forehead, nose with adjacent parts of brows, ears, mouth, and chin. Ancient surface has suffered severely.]

The fall of the hair beyond the restored forehead locks, the backward direction of the side hair over the left ear, the build of the forehead and course of the wrinkles, the suffering expression of the eyes, the flaccid, furrowed cheeks, and the sloping neck make it

possible, in spite of destruction and restoration, to recognize Studniczka's 'Menander' in a replica as poor as the portrait of Menander in the Capitoline Museum.<sup>1</sup>

I have already, in an article, given detailed reasons for thinking that I may support Studniczka's interpretation of this well-known portrait, and must reject the recent attempt of Lippold to refer it to Vergil.<sup>2</sup> Besides the parallels for the treatment of the hair mentioned in my article, I can quote three more heads contemporary with the portrait of Epicurus, which are additional proofs of a dating in the third century B.C.<sup>3</sup>

(*Engravings of the principal statues in the collection of Henry Blundell, Esq., at Ince*, i, 1809, pl. 61, no. 192, there called 'Seneca'; Michaelis, p. 361, no. 110 ('Seneca'); Bernoulli, *Griech. Ikon.* ii, p. 113, no. 22. Studniczka, *Menander*, p. 13, note 2, in opposition to Bernoulli, describes the head as an undoubted replica.)

## 15

## HEAD OF MENANDER. (Ince Blundell Hall: Pantheon.)

[Bust modern and only head antique. Marble. Height from chin to crown 0.29. Restored in marble: both ears, right side of chin, nose, and eyebrows. Surface has been much cleaned and hair has suffered severely.]

In this head also we have the peculiar vibrating forehead hair and the pathos expressed by the open mouth, so that the identification is assured. Originally, with the flaccid wrinkles in the forehead and the hollow temples, deep-set staring eyes, and parted lips, it was a very effective portrait, recalling the somewhat *outré* rendering of form in the Seville replica.<sup>4</sup> As to the type see the preceding number.

(Michaelis, p. 369, n. 176; Bernoulli, *Griech. Ikon.* ii, p. 112, no. 13.)

<sup>1</sup> Stuart Jones, *Museo Capitolino*, pl. 55, (Kgl. Danske Vidensk. Selsk., Hist.-fil. Meddel. iv. 1 (1921)).  
no. 53 (p. 240).

<sup>2</sup> Studniczka, *Das Bildnis Menanders*, <sup>3</sup> Arndt-Bruckmann, 635-6, 655-6, 679-  
Leipzig, Teubner, 1918. G. Lippold, 80. Cf. also the hair of Eros stretching  
*Röm. Mitt.* xxxiii, 1918, p. 1 f.; F. Poulsen, *Ikonographische Miscellen*, p. 25 f. <sup>4</sup> Arndt-Amelung, 1842-3.



16 STATUETTE OF EPICURUS INCE BLUNDELL HALL



## STATUETTE OF EPICURUS. (Ince-Blundell Hall : Pantheon.)

[Marble. Height 0·57. Head and neck modern restorations in marble. Copy of head of statuette (so-called 'Diogenes') in Villa Albani.<sup>1</sup> In the torso of the statuette, restored in marble: the right arm from the middle of the upper arm, the left hand holding a roll, the plinth with the lower part of the seat, both feet, and the bottom of the drapery.]

The philosopher is seated, clad only in himation, with bared breast, one foot advanced, and the other drawn back, in a fine seat, which in front is decorated with lion-griffin *protomai*. A comparison with the other replicas shows that the restoration with roll in the left hand is correct. He is represented as deep in thought after reading. With the raised right hand he was probably stroking his long beard.

George Lippold has the honour of having proved that this type belongs to the portrait of Epicurus, though in none of the replicas preserved has the figure its original head. The only one of life size, and therefore the most important, is the statue in the Palazzo Margherita;<sup>2</sup> the three other replicas in Ince, the Magazzino comunale, and Florence<sup>3</sup> are all of miniature size.<sup>4</sup> There are variations in the shape of the seat and the *protomai*, which must be ascribed to the Roman copyists.

(Michaelis, p. 352, no. 44; Clarac, 846, 2134; Lippold, *Griech. Porträtsstatuen*, p. 79, with fig. 17 and notes 1-2; F. Poulsen, *Ikonographische Miscellen*, p. 73.)

<sup>1</sup> Bernoulli, *Griech. Ikon.* ii, p. 49 and 'Aischylos').  
pl. VIII; Arndt-Bruckmann, 321-2.

<sup>2</sup> Arndt-Amelung, 2092-3.

<sup>3</sup> Milani, *Il Museo Arch. di Firenze*, p. 318, no. 88-9, and pl. CLVI, 2 (called 1012).

<sup>4</sup> Cf. the little replica of the statue of Chrysippus in the Louvre, which is in the Magazzino comunale. Helbig, *Führer*<sup>3</sup>,

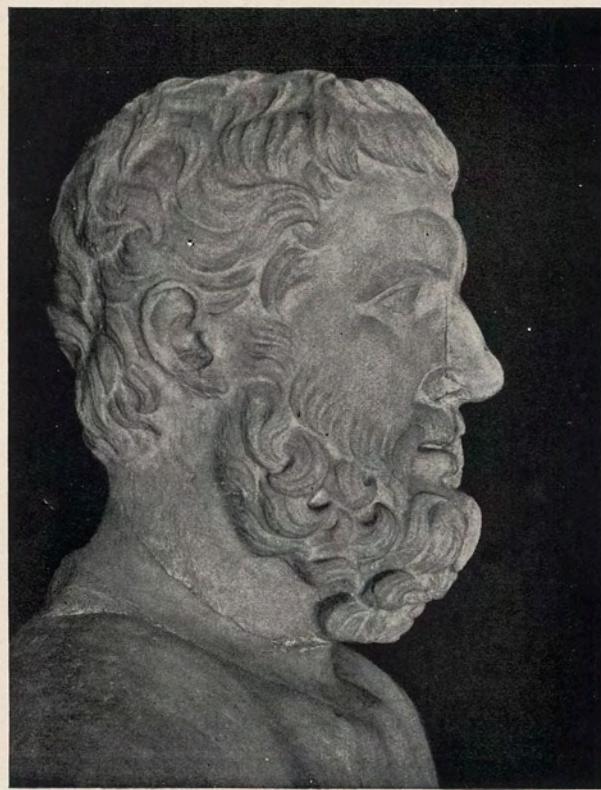
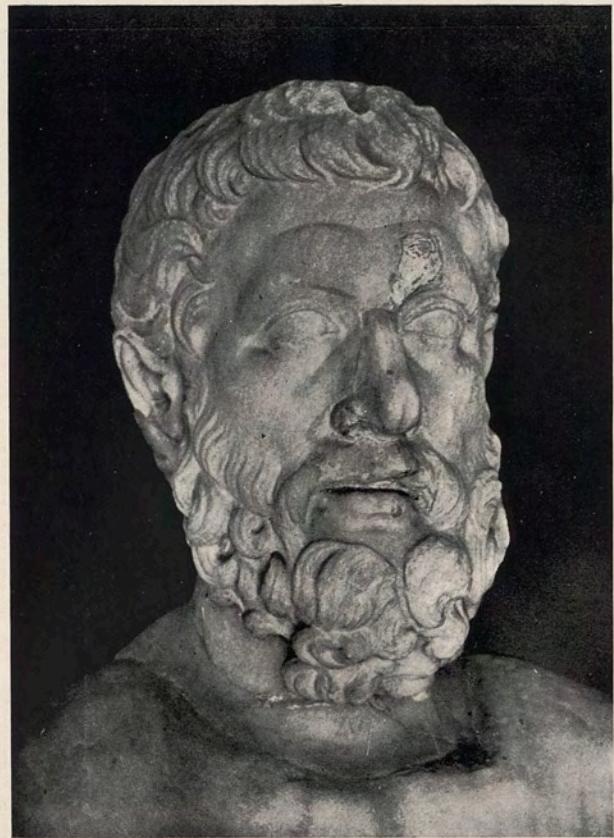
## HEAD OF METRODOROS OF LAMPSAKOS. (Wilton House.)

[Herm inscribed 'Aristophanes' modern. Marble. Height of head 0·33. Nose restored in marble, and in plaster part of forehead over roof of nose and part of moustache from right side of upper lip. Part of right ear broken off. Whole surface much worn and weathered.]

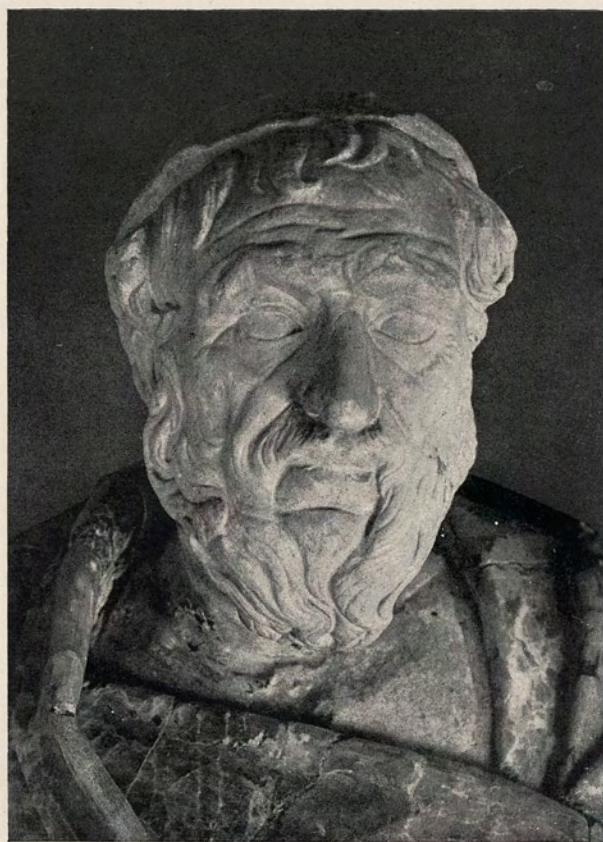
This was originally a good and characteristic portrait of the Epicurean Metrodorus, of whose likeness there are thirteen or fourteen replicas; to these may be added three replicas of the statuesque type belonging to it, as George Lippold showed by clever combinations. The only life-size statuesque replica was acquired by the Ny Carlsberg Glyptotek in the spring of 1920.

The Wilton House head is unusually pathetic, and the forehead wrinkles are deeper than in the other replicas.

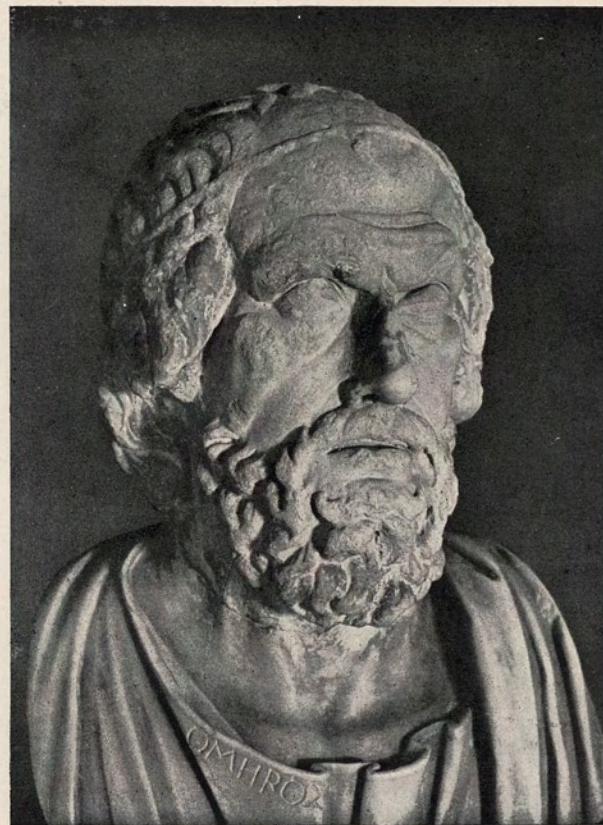
(Michaelis, p. 677, no. 20; Bernoulli, *Griech. Ikon.* ii, p. 132, no. 8. For the portrait of Metrodorus generally see also Arndt-Bruckmann, 13-14 (not Hermarchus); Stuart Jones, *Museo Capitolino*, pl. 56, nos. 62-3 (p. 244); Hekler, *Greek and Roman Portraits*, p. xxii, fig. 12 (doubtful according to Lippold), and pls. 100-2 (102 wrongly described as Hermarchus). More important is G. Lippold, *Griech. Porträtstatuen*, p. 80 f., with fig. 20 (now in Ny Carlsberg); *Röm. Mitt.*, 1918, p. 16, note 3; F. Poulsen, *Ikonographische Miscellen*, p. 73 f. Concerning the statue of the third great Epicurean Hermarchus see Hekler's essay in Hungarian in *Budapest Kunstmuseums Jahresschrift (Az Országos Magyar Szépművészeti Múzeum Évkönyvei)*, ii, 1920, p. 1 f.)



17 HEAD OF METRODOROS  
*WILTON HOUSE*



'APOLLONIUS' TYPE



18-19 HEADS OF HOMER  
WILTON HOUSE

## 18

## HEAD OF HOMER ('Apollonius of Tyana'). (Wilton House.)

[Alabaster bust with inscription 'Sophocles' modern. Marble. Height from chin to crown 0·33. Nose restored in marble. Head terribly destroyed and retouched; both heavy moustache, ear locks, and nape hair may be regarded as entirely altered. In hair a heavy fillet. The head slightly turned towards left shoulder.]

This head has nothing to do with Sophocles, but is a pure and simple replica of the so-called 'Apollonius' type, which is correctly dated by Arndt to the time of Epicurus, and identified by Bernoulli with Pythagoras, by Wolters with Hesiod, and by others, on account of the heavy roll-fillet, with Hippocrates. To my mind Lippold is right in going back to the old explanation, supported by coins of Amastris in Paphlagonia, which maintains that it is Homer. The original was therefore a Homer with eyesight, from the beginning of the third century B.C.

(Michaelis, p. 688, no. 84. For the type and the various interpretations see Bernoulli, *Griech. Ikon.* i, p. 26; Arndt-Amelung, 962 and 1655; Stuart Jones, *Museo Capitolino*, pl. 59, nos. 77-9 (p. 250 f.); Hekler, *Greek and Roman Portraits*, pl. 121; Arndt-Bruckmann, pls. 951-6 with figs. 1-2 in text; Lippold, *Röm. Mitt.* xxxiii, 1918, p. 11.)

## 19

## HEAD OF HOMER. (Wilton House.)

[Marble head on modern bust. Height from point of beard to crown 0·33. Nose and back of head restored in marble, right brow and right ear-lock in plaster. Surface terribly destroyed by cleaning, especially of hair, beard, and lips.]

The ancient portraits of the old blind bard are not so numerous that one is not justified in publishing even this insignificant head.

(Michaelis, p. 680, no. 46; Bernoulli, *Griech. Ikon.* i, p. 11, no. 13. For the portrait of Homer see the latest treatment in Lippold, *Griech. Porträtsstatuen*, p. 93; Hekler, *Greek and Roman Portraits*, p. xxvi.)

MEDALLION WITH PORTRAIT OF KARNEADES.  
(Holkham Hall.)

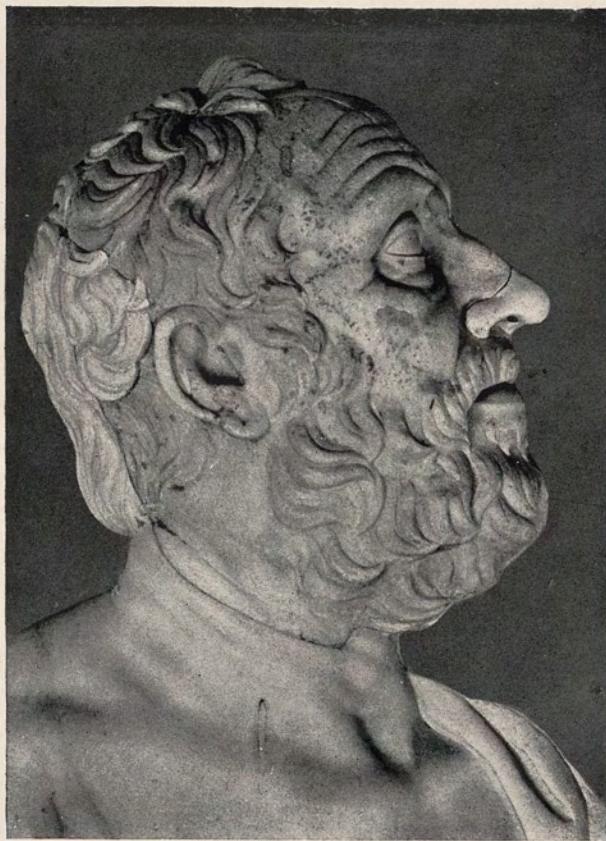
[Medallion itself inscribed ΚΑΡΝΕΑΔΗΣ, breast and lower part of neck, portion of nape, small parts of crown, forehead, ear, and tip of nose restored in marble. Height from point of beard to crown 0·28. The ancient part preserved excellent and very expressive. The marked inclination backwards of the head certainly wrong, but some movement in that direction appears to be implied by the folds of the neck and the modelling of the eye. The flat composition of the head shows that it comes originally from a relief, and probably also from a medallion.<sup>1</sup>]

This is a brilliant portrait of an elderly man with high wrinkled bald pate, deep eye-cavities with expressive animated eye in very mobile surroundings. The modelling of the eye and 'krasis' of the look are simply masterly.

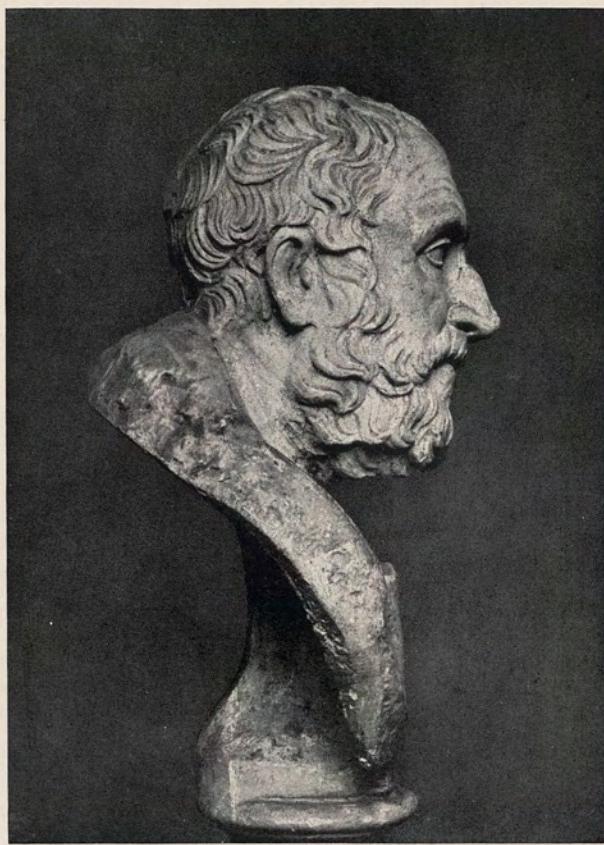
That the name Karneades is correct is shown by a comparison with the right profile of the plaster-cast in Copenhagen, which has preserved the features of the Roman original that has now disappeared, and is therefore reproduced on the same plate as the Holkham medallion. The likeness is proclaimed in the shape of the forehead, in the depression at the root of the nose, in the sharp and curved bridge of the nose, the heavy folds of the lower eyelid, and the peculiarly steep lower lip. But the Holkham head is more lively and better. That the Roman restorer could find the right name is intelligible, as the bust, from which the cast in Copenhagen was taken, was to be found in the eighteenth century in the Palazzo Farnese in Rome. The Holkham medallion was bought in 1752 by the architect Brettingham for twenty-five crowns from Cavaceppi, who obviously knew the Farnese Karneades.

The original was perhaps the statue of the philosopher, erected jointly by Attalos II of Pergamon and Ariarathes V of Cappadocia,

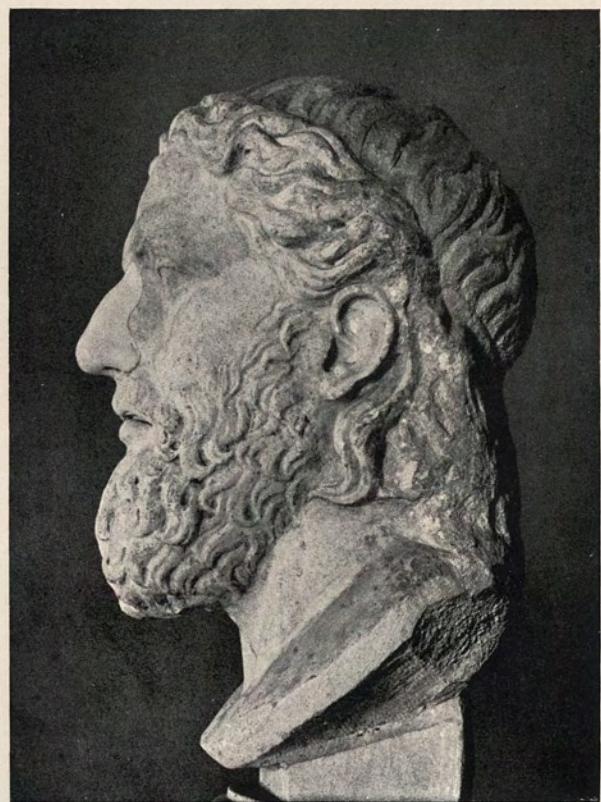
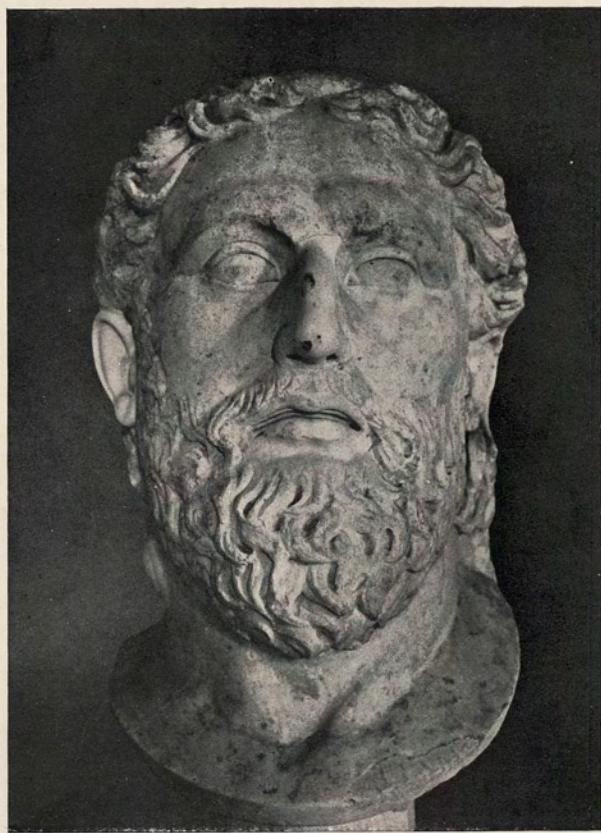
<sup>1</sup> For medallion portraits see the comprehensive treatment of Studniczka in the text to Arndt-Bruckmann, 1001.



20 *HOLKHAM HALL*



*KUNSTMUSEUM, COPENHAGEN*  
*KARNEADES*



21 HEAD OF A PRIEST OF DIONYSOS  
*HOUGHTON HALL*

which stood in the Stoa of Attalos at Athens, where its basis has been discovered.<sup>1</sup> The statue seems to have been erected shortly before 162 B. C., when Karneades would be about fifty years of age, a time of life which would suit the shape and expression of the head. Both these princes had before their accession to the throne studied in Athens and attended the lectures of Karneades, with whom Ariarathes continued to correspond even when king.<sup>2</sup> The replica at Holkham is in form closely related to a herm at Naples, which, but that the hair is longer and the features more cheerful and plump, might seem to be a copy variant or executed from another original. It is the herm<sup>3</sup> which is rightly described by Arndt as most closely related in style to pseudo-Seneca, and this makes Lippold's interpretation of the latter as Lucretius impossible, and for other reasons also it is unfortunate.<sup>4</sup>

(Michaelis, p. 318, no. 51; Karneades in Copenhagen, Arndt-Bruckmann, 505-6; Bernoulli, *Griech. Ikon.* ii, p. 181 and pl. XXIV. For Karneades, the David Hume of antiquity, see E. Zeller and A. Schmekel, *Die Philosophie der mittleren Stoa*, Berlin, 1892.)

## 21

## HEAD OF A PRIEST OF DIONYSOS. (Houghton Hall.)

[Marble. Height from point of beard to crown 0·32. Neck composed for insertion in a statue. Restored, in marble, nose and right ear; in plaster, part of right brow and small portion of left cheek. Nape very roughly executed. Pupils not drilled, but on the other hand running drill used to some extent in locks of beard. About crown a heavy fillet, visible over forehead and in nape, but at sides concealed by long temple locks which, as in certain semi-archaic heads of Dionysos,<sup>5</sup> are turned and drawn through under ribbon. On left side of cheek the point of this lock is chiselled away and the part preserved has got a new character by retouching.]

<sup>1</sup> Nachmannson, *Historische Attische Inschriften*, p. 58, no. 60. Dittenberger, *Sylloge*<sup>3</sup>, 666.

<sup>2</sup> Diog. Laert. iv. 65.

<sup>3</sup> Arndt-Bruckmann, 949-50; Hekler, *Greek and Roman Portraits*, 94 a.

<sup>4</sup> Lippold, *Röm. Mitt.* xxxiii, 1918, p. 15; F. Poulsen, *Ikonographische Miscellen*, p. 40 f.

<sup>5</sup> Cf. Arndt-Amelung, 1656-7, 2169-70,

and Ny Carlsberg, 152 and 516.

The head is one of those which make one doubt for a moment whether it is a copy from a classic original, or a portrait in classic style of the Imperial period. Even among the portraits of Athenian 'kosmetai' were found heads of the second century A.D., which gave the impression of being copied from originals of the fifth and fourth centuries B.C.,<sup>1</sup> and the same is the case with other portraits of the imperial time, the dating of which has therefore been doubted, e.g., a head in the 'Museo Chiaramonti'<sup>2</sup> and one in Ny Carlsberg Glyptotek.<sup>3</sup> One may also hesitate between the fourth century B.C. and the second A.D. in dating the so-called Diogenes bust in the Capitoline Museum, but the latter date is certainly right.<sup>4</sup> How even practised connoisseurs can go wrong is shown by Hekler's ascribing a portrait herm in the same museum to the fourth century B.C., although in form it agrees with portraits of the second century A.D., like the so-called Aelius Aristides of the same place, a herm in the Villa Albani,<sup>5</sup> and various portraits of 'kosmetai'. Far more puzzling is the markedly individual head of a god in the Lateran,<sup>6</sup> which also, by its arrangement of hair, reminds one of the Houghton head: I do not agree with Arndt in regarding it as a free copy from an original of about 400 B.C., but I look upon it as a classicizing portrait of the Imperial age. How strongly the Houghton head is influenced by the style of just about 400 B.C., while the treatment of the hair points back to the fifth century B.C., is shown by comparison with a portrait at Naples, a Roman copy from an original of about 400 B.C., in which the treatment of the eyes in particular is strikingly similar.<sup>7</sup> Like most of the above-named archaizing portraits, characterized as priests by the wreath,<sup>8</sup> the Houghton head seems also to be a portrait of the second century A.D., probably about Hadrian's time, and to represent a priest. But what kind of priest are we to look for in this pathetic head, resembling the traditional likeness of Christ, with its head inclined towards the left shoulder? The treatment of

<sup>1</sup> Graindor, *Bull. de corr. hell.* xxxix, 1915, p. 280.

<sup>2</sup> Amelung, *Vat. Katal.* i, pl. 77, no. 605 (p. 718); Arndt-Bruckmann, 1004-5. This is also a bust of a priest and undoubtedly of the age of Hadrian.

<sup>3</sup> Arndt-Bruckmann, 503-4; Ny Carlsberg, 427.

<sup>4</sup> Hekler, *Greek and Roman Portraits*, 114 a.

<sup>5</sup> Hekler, *op. cit.*, 44 a and 274.

<sup>6</sup> Arndt-Amelung, 2173-4.

<sup>7</sup> Arndt-Bruckmann, 611-12; Guida Ruesch, 1142.

<sup>8</sup> To this group belong also the mysterious portraits Arndt-Bruckmann, 681-6.



22 STATUE OF A ROMAN MAGISTRATE SION HOUSE

See also next Plate



the hair is paralleled in some of the heads of the 'Indian Dionysos', and the theory that it is a priest of Dionysos is supported by a portrait head in Athens of a beardless man, whose hair in the same way is brushed upwards on the temples and drawn together under the ribbon; this head was found in the Bakcheion at Athens, and is wrongly described by Schrader as that of a Hellenistic prince. Taken together, the treatment of the hair and the spot where it was found show that a follower of Dionysos is intended, either a priest or a Bacchic worshipper.<sup>1</sup> Accordingly that is the name we must settle on for the Houghton head.

(Michaelis, p. 324, no. 14 or no. 11.)

## 22

## STATUE OF A ROMAN MAGISTRATE. (Sion House.)

[Marble. Height, excluding modern plinth, 2·03; of head from chin to crown 0·29. The head has never been broken off the statue. Restored in marble: nose, right arm from just over elbow, left hand with roll, small parts of drapery, front part of left foot. Whole of right foot and book-case are ancient.]

A fine and stately statue of a Roman, whose features refer him to the time of Cicero and the Republic.<sup>2</sup> He is clad in tunic and toga, and has, as a true Roman, half-boots on his feet. Both the type of the statue and the book-case remind us of the toga-clad statue of M. Nonius Balbus from Pompeii in the museum at Naples.<sup>3</sup> The statements as to the provenance of the sculptures in Sion House (see above, p. 16) make it probable that in this over life-size statue we should see a Roman official from Pompeii or Herculaneum, like the statues of Roman magistrates from those places which fill the entrance-hall of the Naples Museum. The most stately series of

<sup>1</sup> *Ath. Mitth.* xxi, 1896, p. 281 f. and  
pl. X. For the Bacchists see Hiller von  
Gaetringen in *Festschrift für O. Hirschfeld*,  
p. 87 f.

<sup>2</sup> Cf. Arndt-Bruckmann, 252 f.  
<sup>3</sup> Guida Ruesch, no. 60; Hekler, *Greek*

such statues, next to that at Naples, is the group excavated in 1761 in the Basilica of Veleia, which is now in the museum of Parma and deserves a proper publication. These last-named statues extend over a period from the beginning of the reign of Augustus to that of Claudius, and represent not the emperors themselves, as Dütschcke thinks, but, as I have convinced myself by personal investigation of the heads, different individuals, and thus are certainly statues of honour to meritorious officials, who, as in the Sion House statue, are represented over life-size.<sup>1</sup>

## 23

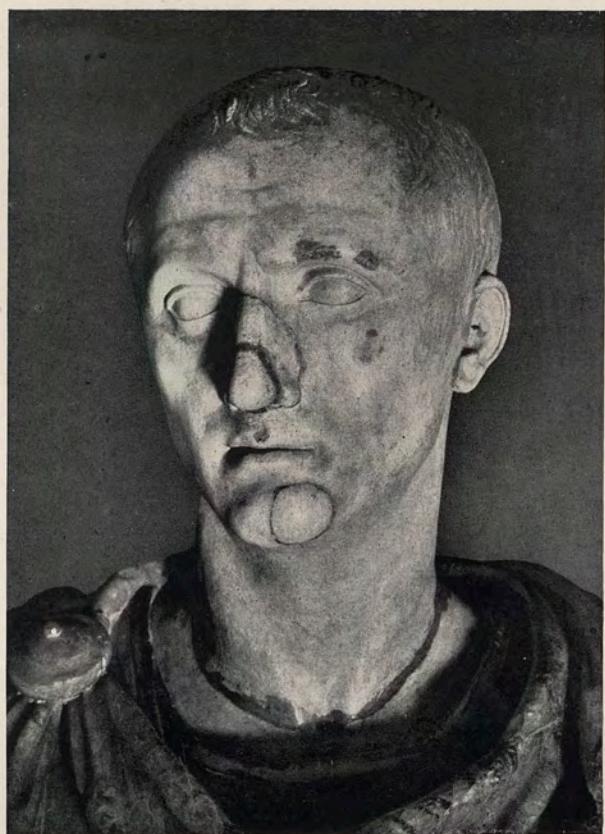
HEAD OF A ROMAN OF REPUBLICAN TIMES.  
(Wilton House.)

[Head on a modern bust of porphyry with inscription 'Marcellus consul'. Marble. Height from chin to crown 0·25. Restored, in marble: nose, part of chin, and left ear; in plaster: right ear. Face much retouched.]

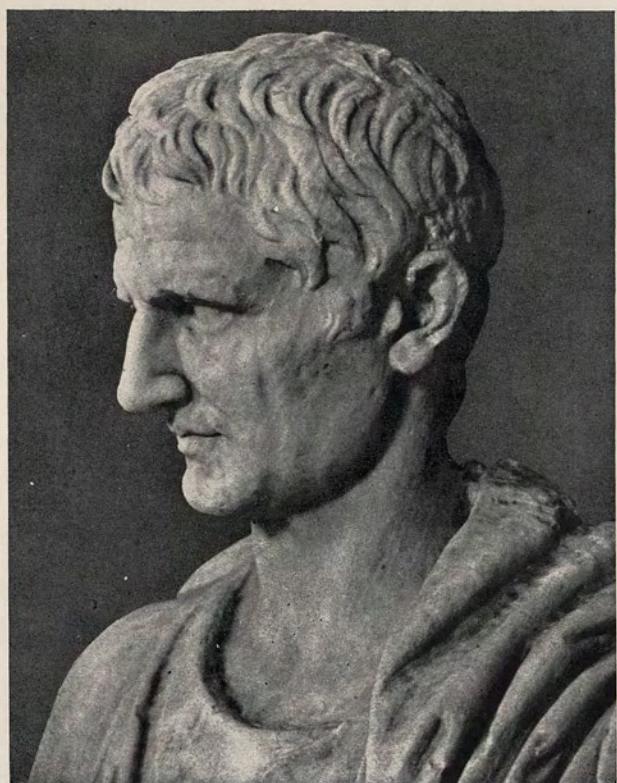
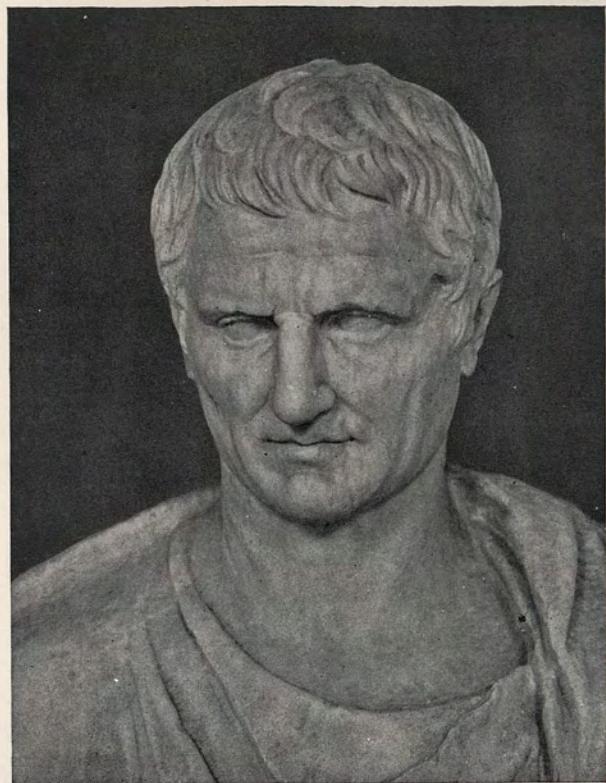
The head represents a short-haired lean man with strongly marked forehead and hollow cheeks. The dry treatment of the hair points to the early Roman period. The bust is placed in the Double Cube Room.

(Michaelis, p. 712, no. 203.)

<sup>1</sup> H. Dütschcke, *Antike Bildwerke in Oberitalien*, v, p. 361 f., no. 868, 871, 875, and 890.

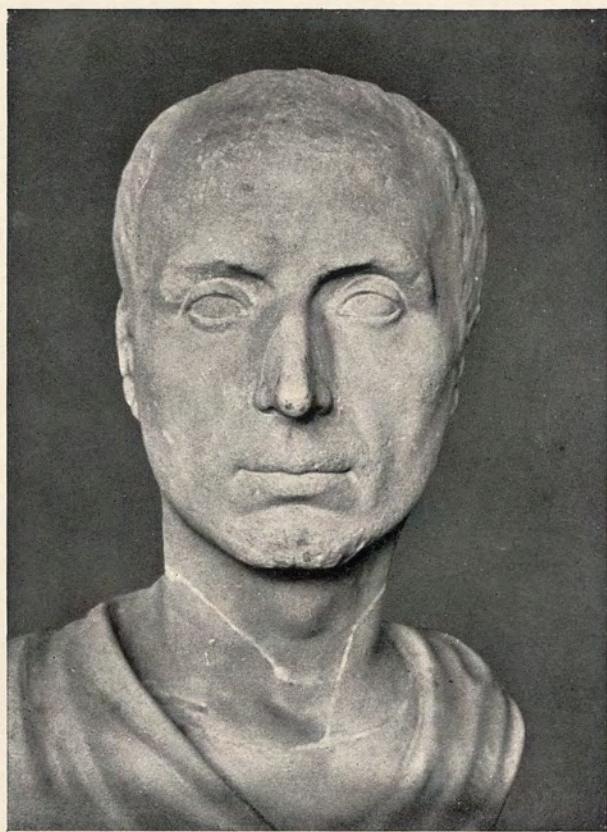


23 ROMAN HEAD WILTON HOUSE

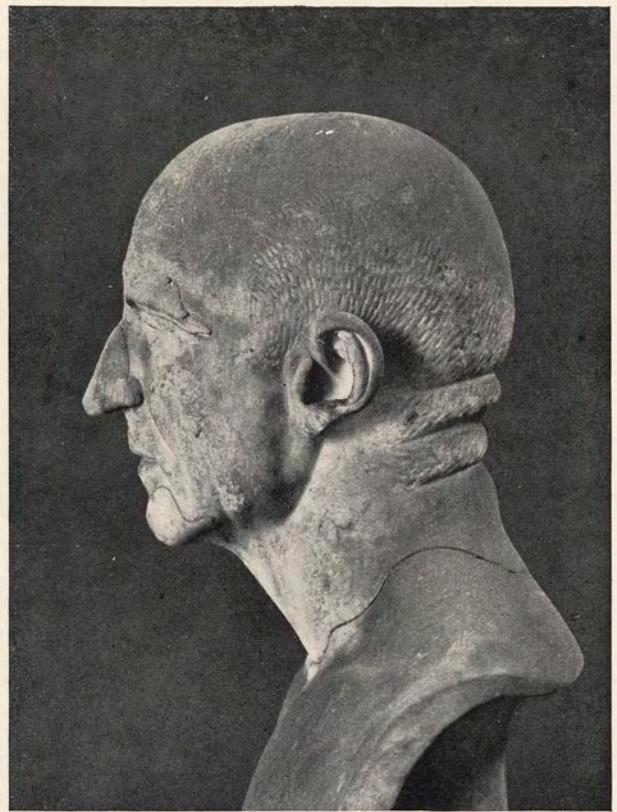
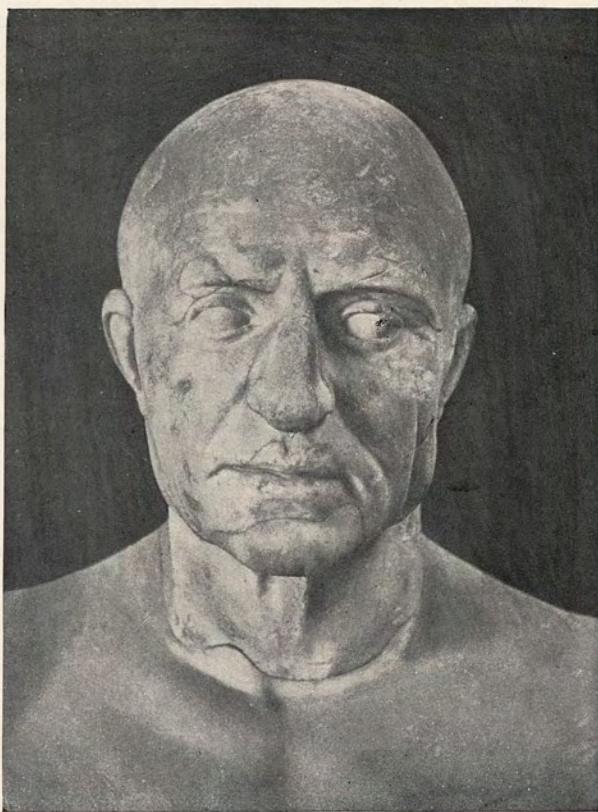


22 HEAD OF STATUE OF ROMAN MAGISTRATE SION HOUSE

See also previous Plate



24 ROMAN HEAD *WILTON HOUSE*



25 ROMAN HEAD *INCE BLUNDELL HALL*

## 24

HEAD OF A ROMAN OF REPUBLICAN TIMES.  
(Wilton House.)

[Bust with inscription 'Titus Livius', modern. Marble. Height of head 0.22. Nose restored in marble. Surface somewhat damaged and worn.]

This is a middle-aged man with bald forehead, rather hollow eye-sockets, and a mouth with a firm and at the same time satisfied expression. For the features and type one may compare a head in the palace at Munich and two heads in the Uffizi.<sup>1</sup> In style it is akin to a group of portraits which are universally dated in the last years of the Roman Republic.<sup>2</sup>

## 25

HEAD OF A ROMAN OF REPUBLICAN TIMES.  
(Ince Blundell Hall : Garden Temple.)

[Bust modern and only head and neck ancient. Marble. Height of head 0.22. Restored in marble: nose, chin, part of brows, and upper jaw. Surface has suffered a good deal.]

A not very first-rate portrait of a bald, elderly Roman. The short hair in the nape and by the ears is rendered with small incised lines, which were originally picked out with painting. This technique is especially common in the time of the Republic and the early Empire.<sup>3</sup> The head was found near Naples.

(Michaelis, p. 361, no. 100, 'Cicero'; Bernoulli, *Röm. Ikon.* i, pp. 42 and 142.)

<sup>1</sup> Arndt-Amelung, 995; Arndt-Bruckmann, 519-20 and 601-2.

<sup>2</sup> Arndt-Bruckmann, 511 f. and 814.

<sup>3</sup> Text to Arndt-Bruckmann, 829-30, and Arndt-Amelung, 1941-3. Cf. head in

British Museum, Mansell's Photos, 1286: further Arndt-Bruckmann, 803 and 813;

Ny Carlsberg, 572; Berlin, Kgl. Museen, no. 338.

## 26

BUST OF A ROMAN OF REPUBLICAN TIMES OR  
AUGUSTAN AGE. (Rossie Priory.)

(See fig. 32, facing p. 23.)

[Marble. Height 0.31, from chin to crown 0.16. Modern restorations, foot of bust with inscription plate, and tip of nose. Surface much worn. Genuineness not beyond suspicion.]

The shape of this little bust, cut off so near the neck, permits an early dating. It is hastily executed, but by no means devoid of character, the portrait of a man with strong features and drawn-up brows, the fold of which over the root of the nose gives him a faunlike appearance. Between the taut muscles of the neck stands out a big Adam's apple.

A head from Senlis is closely related in style and expression.<sup>1</sup>

(Lord Kinnaird, *Rossie Priory*, no. 21; Michaelis, p. 650, no. 21.)

## 27

## HEAD OF THE EMPEROR AUGUSTUS. (Ince Blundell Hall.)

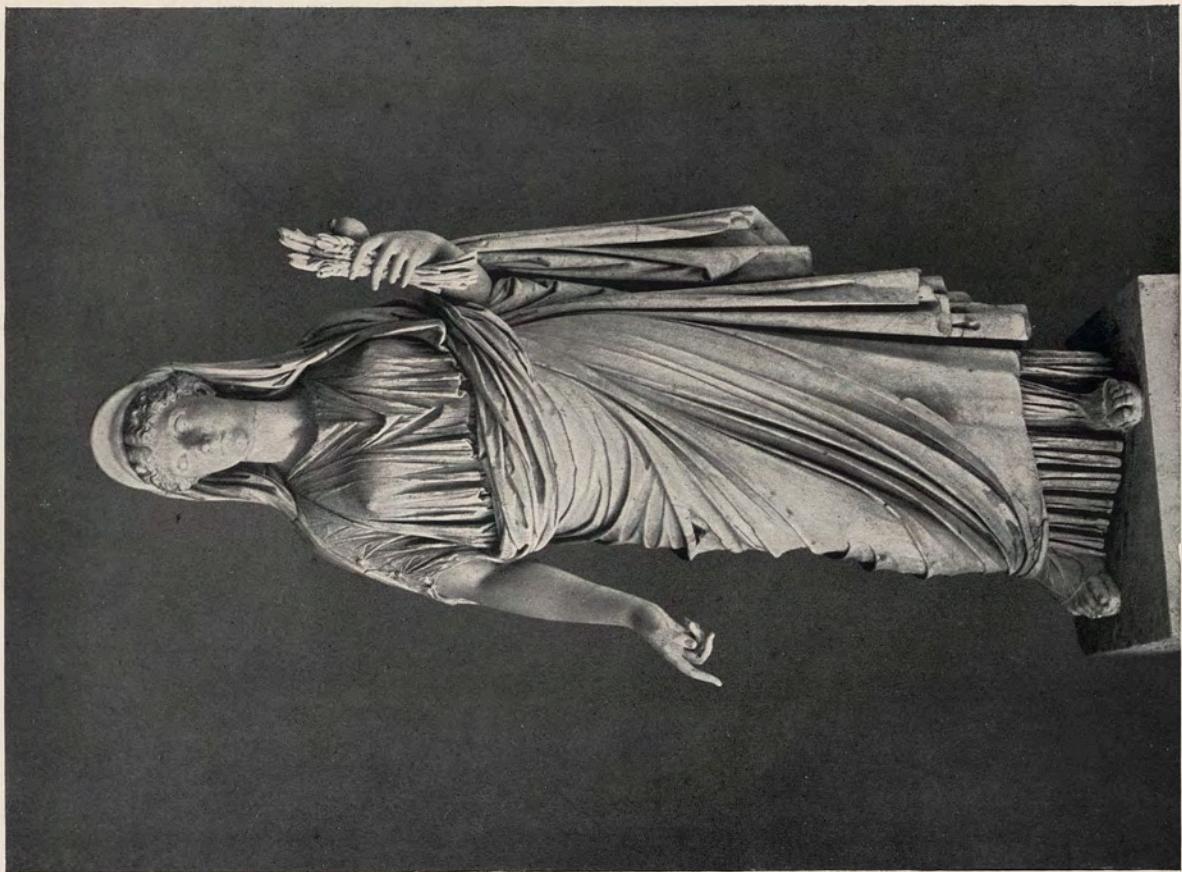
[Head placed on an antique bust in armour, left side of which with 'paludamentum' and part under breast is modern and of marble. Head set on with cut surface and has of course nothing to do with bust. Marble. Total height 0.83; of head 0.28. Restored in marble, crown, nose-tip, and both ears. Surface somewhat disintegrated, especially round chin.]

A good and characteristic portrait of the Emperor, who is here rather older than in the statue from Prima Porta,<sup>2</sup> and probably about contemporary with the Ny Carlsberg portrait from the Fayum (no. 610), i.e. about 10 B.C.<sup>3</sup>

(Michaelis, p. 359, no. 89; Bernoulli, *Röm. Ikon.* II. i, p. 41, no. 77.)

<sup>1</sup> Espérandieu, *Recueil général*, v. 1, p. 123, no. 3858. <sup>3</sup> F. Poulsen, *To romerske Kejserindeprofile*, p. 13 and fig. 1.

<sup>2</sup> Arndt-Bruckmann, 702.



28 STATUE OF THE EMPRESS LIVIA  
*HOLKHAM HALL*

See following Plates



27 HEAD OF AUGUSTUS  
*INCE BLUNDELL HALL*



28 HEAD OF THE LIVIA STATUE HOLKHAM HALL

See also previous Plates



FIG. 34 STATUE OF LIVIA  
BARDO MUSEUM, TUNIS



FIG. 33 BUST OF LIVIA  
BARDO MUSEUM, TUNIS



STATUE WITH HEAD OF THE EMPRESS LIVIA.  
(Holkham Hall.)

[Marble. Total height 2·10; from chin to lower edge of diadem 0·24. Statue comes from Villa Ginetti at Veletri. Restored in marble: nose tip, diadem, veil, and broad piece of neck; in body, right arm from middle of upper arm, left lower arm with attributes, hanging fold underneath, several edges of folds of garment, points of toes, and greater part of plinth. Many remains of red colour (iron oxide?) to be seen on himation, especially on right side of figure.]

Since the neck and the veil behind are modern, it is impossible to make out with certainty whether the head and body belong together. But it seems probable that they do, all the more as the treatment of the folds is typical of the age of Augustus, and the proportions agree. The type of the statue approximates most to that of the Artemisia of Halicarnassus, and was, as replicas and variations show, an especial favourite at the beginning of the Imperial period.<sup>1</sup> The head is an excellent and well-preserved portrait of Livia, easily recognizable by the broad high forehead, the flat eyes, the delicate-lipped narrow mouth and the stiff chin. As parallels we can adduce the Livia portraits in the Ny Carlsberg Gallery, and especially the excellent bust from the Fayum (no. 615), which was found along with portraits of Augustus and Tiberius<sup>2</sup>; also the colossal statue at Madrid, which was found together with a statue of Tiberius at Paestum, and a head in bad preservation in the Palazzo Bianco at Genoa, found with a portrait of Augustus at Luni<sup>3</sup>; and finally the two portraits in the Bardo Museum, found in the Odeion at Carthage (figs. 33-4). These are a bust and a statue, the latter closely related in the motive of the drapery to the Holkham statue and with

<sup>1</sup> Hekler, *Archäologische Studien dem Andenken Furtwänglers gewidmet*, pp. 132, 227, 235, fig. 3, p. 246, fig. 25. Cf. Bernoulli, *Röm. Ikon.* ii. 1, pl. V (not Livia, but a portrait statue from the time of Claudius or Nero).

<sup>2</sup> F. Poulsen, *To romerske Kejserindepræfler*, p. 15 f.

<sup>3</sup> Arndt-Amelung, 1768-70, and 1368-9.

the same simple dressing of the hair with the diadem and a middle parting.<sup>1</sup> This group forms a firm foundation for the determination of Livia's portrait, which is not made clear in Bernoulli.<sup>2</sup>

(Michaelis, p. 313, no. 34.)

## 29

### HEAD OF A PRINCE OF THE FAMILY OF AUGUSTUS. (Ince Blundell Hall.)

[Only head and beginning of neck antique. Marble. Height of head 0.21. Restored in marble: nose, points of lips, chin, and ears. In spite of cleaning, which has especially affected the head, a very expressive head of a boy.]

The head does not, as Bernoulli thought, represent Augustus as a boy, but a prince of the Imperial house, who is also known by two other portrait heads, one in the Lateran and one in the Academy of Art at Madrid.<sup>3</sup> There is a resemblance to other portraits of children and young princes from the time of Augustus to that of Claudius, who cannot be named exactly.<sup>4</sup> One might, from the shape of the eyes and the weak chin, think of Claudius's son Britannicus.

(Michaelis, p. 368, no. 154; Bernoulli, *Röm. Ikon.* ii. 1, p. 41, no. 78.)

## 30

### HEAD OF A ROMAN BOY FROM THE BEGINNING OF THE IMPERIAL AGE. (Sion House.)

[Bust with the inscription 'Germanicus' modern. Marble. Height of head 0.14. Nose tip restored in marble. Surface worn with disintegration that can be recognized as due to time.]

<sup>1</sup> Musée Alaoui, ii, pl. XXXVII. 4 (p. 45, no. 934), and pl. XXIII. 3 (no. 933). <sup>2</sup> Revue Arch., 1902, ii, pl. XIX. 1 and p. 396.

<sup>3</sup> I cannot approve of the results of Mrs. Esdaile's article in *Journal of Roman Studies*, iv, 1914, p. 139 f. A little study of Steininger's book on 'Haartrachten' is

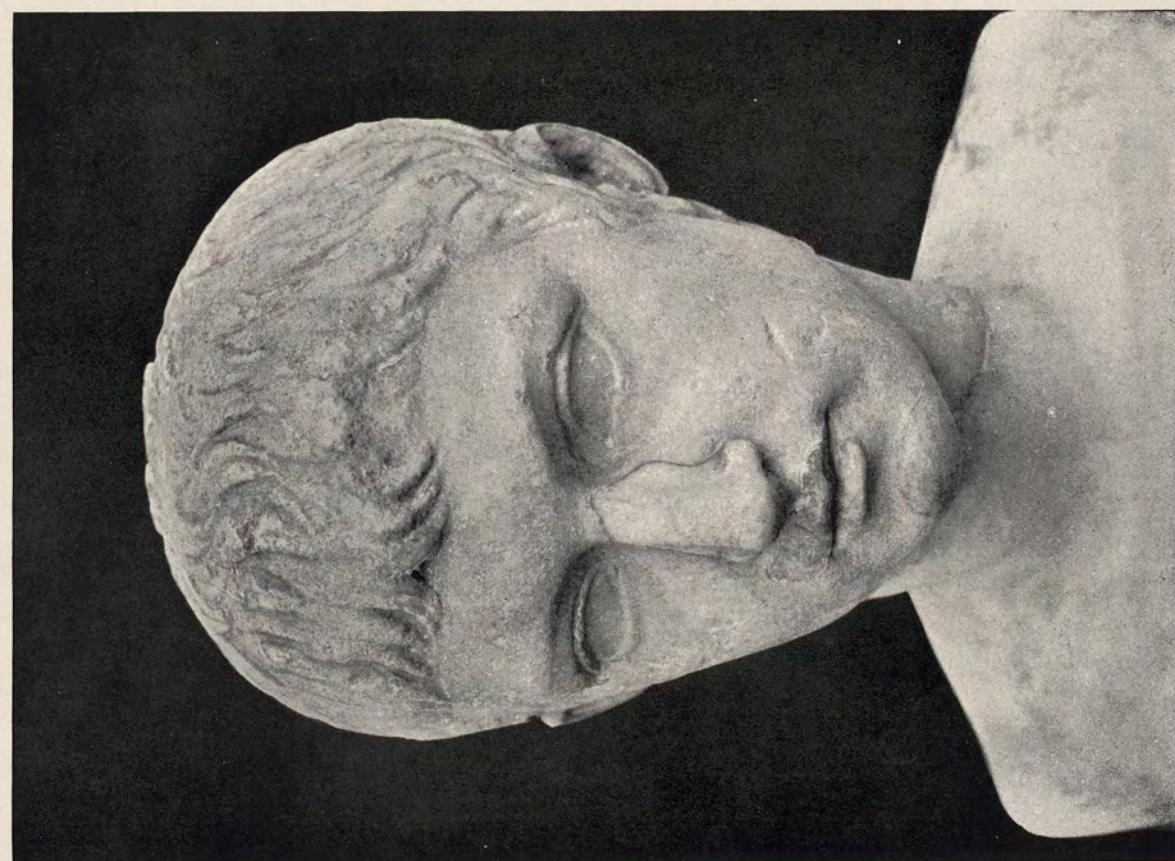
sufficient to show the impossibility of dating 'Agrippina seduta' in the age of Tiberius.

<sup>4</sup> Arndt-Bruckmann, 841; Arndt-Amerling, 1783.

<sup>4</sup> Ny Carlsberg, no. 626; Arndt-Amerling, 1663-4.



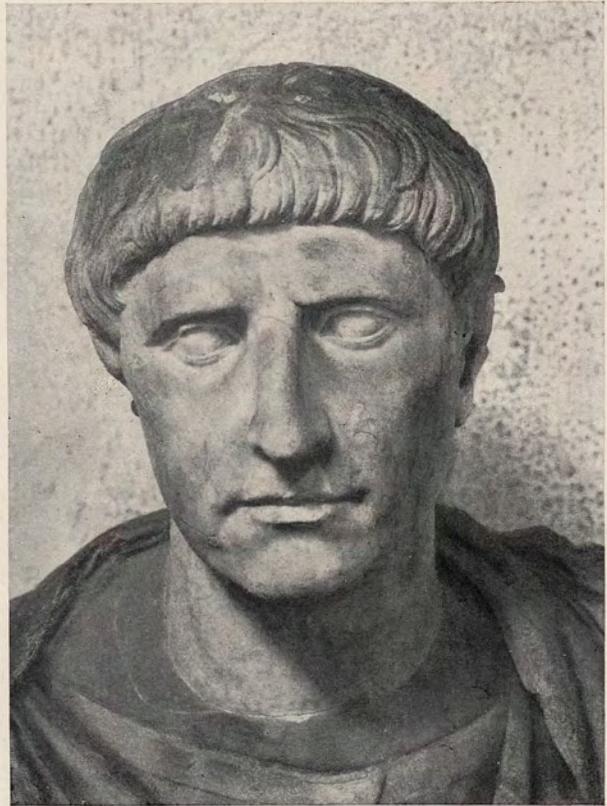
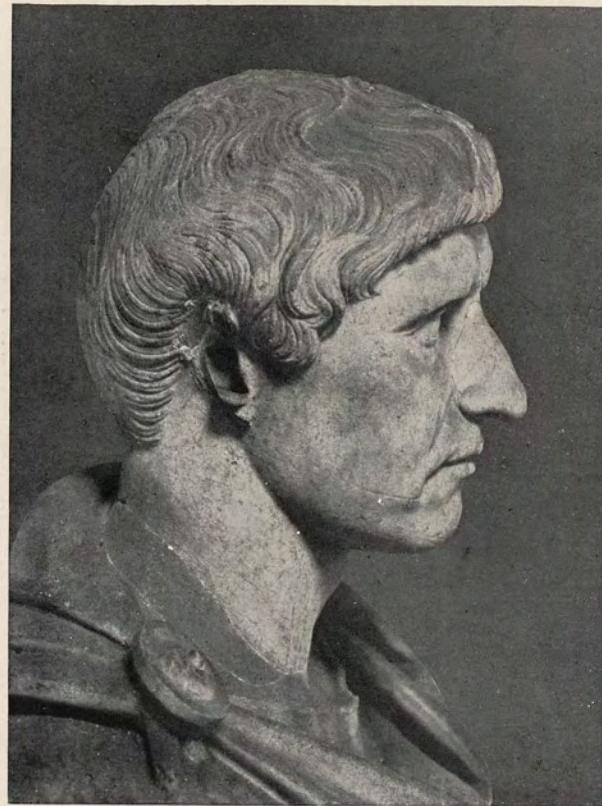
30 HEAD OF A ROMAN BOY  
*SION HOUSE*



29 HEAD OF A PRINCE OF THE FAMILY OF AUGUSTUS  
*INCE BLUNDELL HALL*



31 HEAD OF A ROMAN BOY ROSSIE PRIORY



33 ROMAN BUST INCE BLUNDELL HALL

The modelling of the hair with broad, rather flat locks is typical of a group of portraits from the beginning of the Imperial age, of which this and a head in the University Museum at Philadelphia are the most valuable from the artistic standpoint.<sup>1</sup> This portrait of a sweet little boy is an admirable piece of work, the production of an artist, and not routine work like so much in Roman art.

## 31

### HEAD OF A ROMAN BOY FROM THE BEGINNING OF THE IMPERIAL AGE. (Rossie Priory.)

[Bust with foot 0.51 in height, but modern; only head antique and put on with cut edge. Marble. Head 0.20 in height. Restored in marble: tip of nose, left ear, and small piece of right cheek.]

In spite of some cleaning the character of the head is well preserved. It is a very characteristic portrait of a sickly youth with open mouth, big eyes, and projecting back of the head. The modelling of the hair is like that of no. 30.<sup>2</sup> By its expression and the structure of the head it reminds one of the fine portrait of a sick youth in Stockholm, which also belongs to this period.<sup>3</sup> Sickly children are extraordinarily common in Roman portraiture,<sup>4</sup> probably an instance of Roman naturalism. The portrait of a child, who died prematurely, with the features given it by the illness of its last days, found an assured place both in the family sepulchre and in the home, where it might be that a little child when dead was raised into the position of the family's hero or protecting genius.<sup>5</sup> Naturally there are also examples of healthy and even very strong children among the Roman portraits,<sup>6</sup> and this agrees with Pliny's statement that the surviving

<sup>1</sup> F. Poulsen, *Ikonographische Miscellen*, p. 46 and pl. 21. In part also the bronze head, *Burlington Fine Arts Club Exhibition*, 1904, pl. XV.

<sup>2</sup> Cf. also Arndt-Amelung, 1908.

<sup>5</sup> R. Helbing, *Auswahl aus griech. Inschriften*, p. 124, no. 33.

<sup>3</sup> Harald Brising, *Antik Konst i Nationalmuseum*, pl. LVIII.

<sup>6</sup> Arndt-Amelung, 1908; Margaret Wyndham, *The Leconfield Collection*, pl. 41.

<sup>4</sup> Arndt-Amelung, 1908. Ny Carlsberg, *Tillæg til Billedtavler*, pl. XIV bottom.

parents were consulted by the artists and decided what they would have expressed or brought out in the child's face.<sup>1</sup>

(Lord Kinnaird, *Rossie Priory*, no. 27; Michaelis, p. 651, no. 27.)

## 32

HEAD OF A LITTLE ROMAN GIRL. (*Rossie Priory*.)

(See fig. 35)

[Modern bust. Total height 0·40; only head ancient. Marble. Height from chin to crown 0·19. Nose and right ear slightly damaged. Chin restored in plaster. Specks of adhesive calcareous deposit on surface. Genuineness of head not beyond suspicion.]

This is a portrait of a little girl with the 'melon' treatment of the hair and a satisfied expression of countenance. It is impossible to fix the date exactly by the hair, but if the head is antique, it most probably belongs to the beginning of the Imperial age.

(Lord Kinnaird, *Rossie Priory*, no. 29, where the head without any reason is dated to the second or third century A.D. Michaelis, p. 651, no. 29.)

## 33

## HEAD OF A ROMAN. (Ince Blundell Hall: Garden Temple.)

[Head placed, with cut surface below at neck, on high bust with fringed 'paludamentum', which in itself may well be antique, but does not belong to head. Marble. Height of bust 0·69, of head 0·24. Restored in marble: nose, left ear, and part of lips. Right ear broken away.]

A good portrait from the early Imperial age of an energetic young man with vigorous 'Brauenköpfe'. The modelling of the hair and features suggests the time of Augustus. The scooped-out hair on the forehead is typical of a whole series of portraits from the

<sup>1</sup> Pliny, *Epp.* iii. 10. 6.

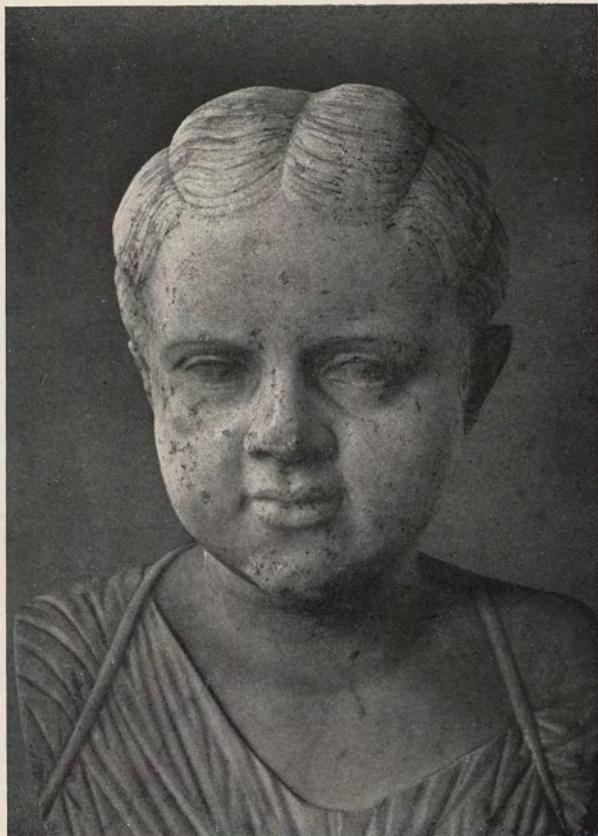


FIG. 35 (No. 32)  
HEAD OF A LITTLE ROMAN GIRL  
*ROSSIE PRIORY*

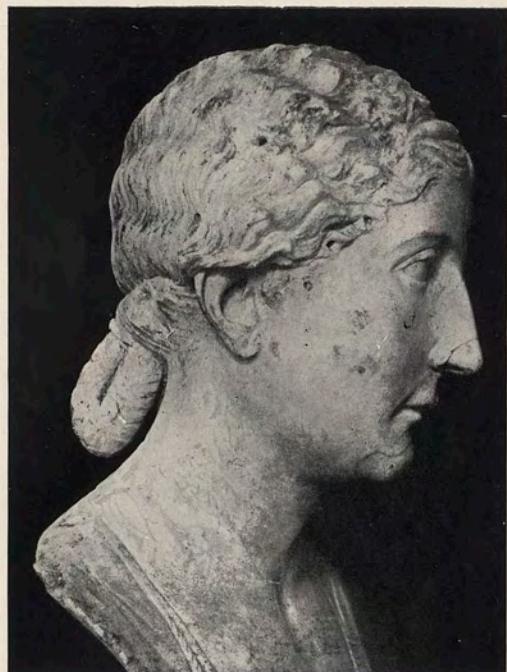


FIG. 37  
HEAD OF THE ANTONIA STATUE  
*LOUVRE*



FIG. 38  
HEAD OF ROMAN GIRL  
*MUSEUM OF FINE ARTS  
BOSTON*

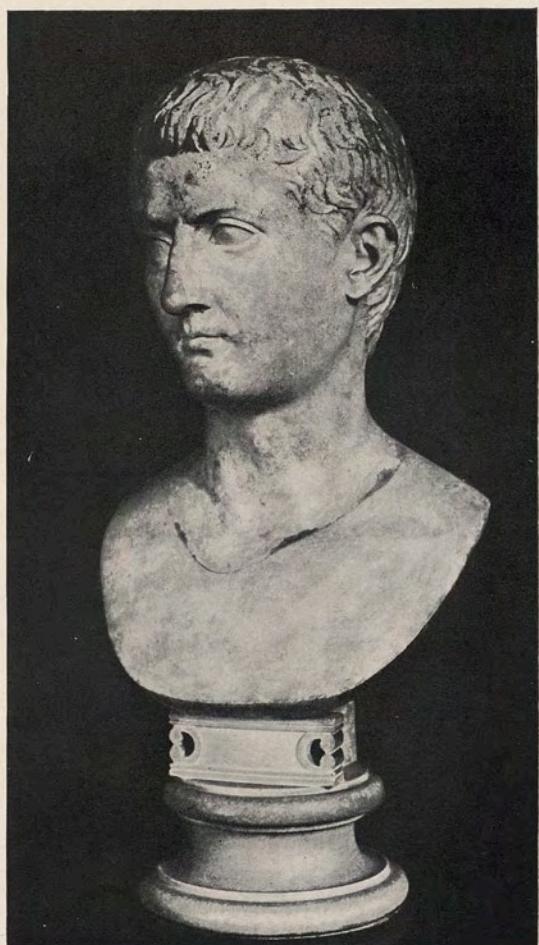
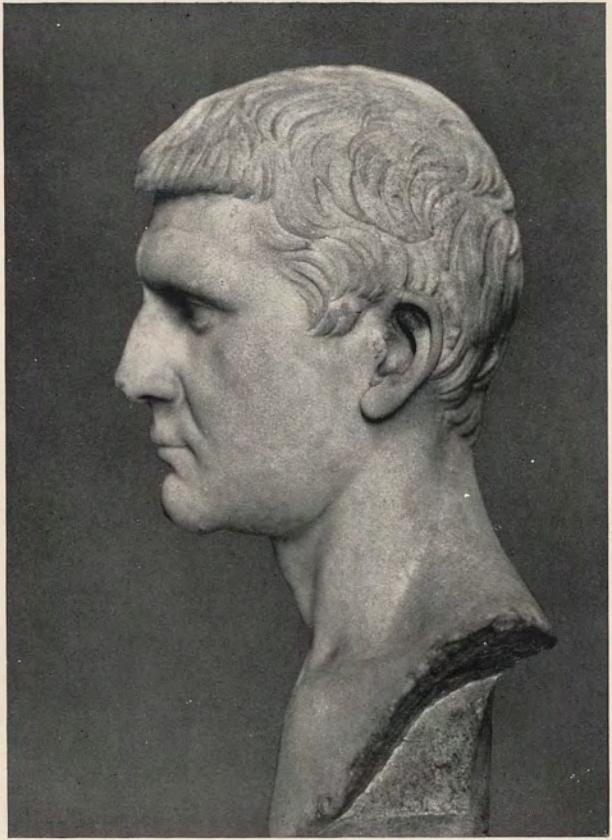
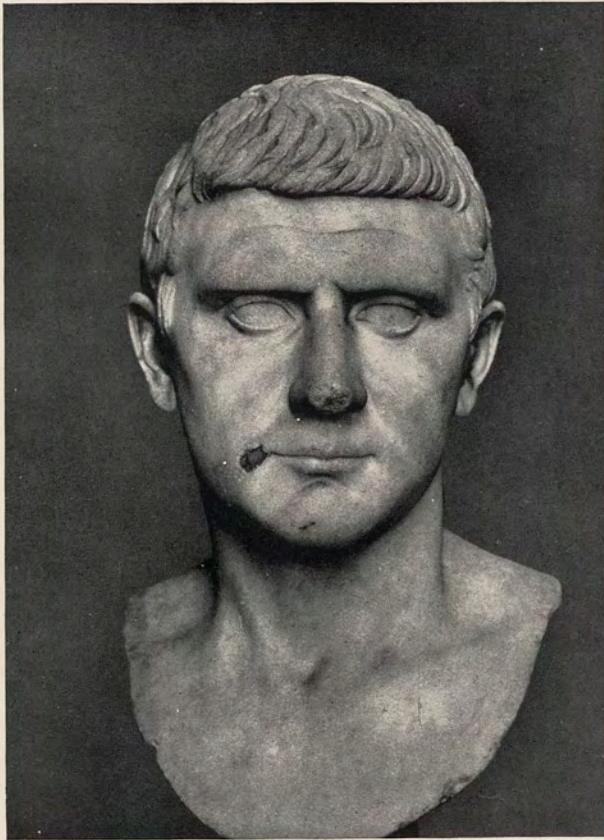
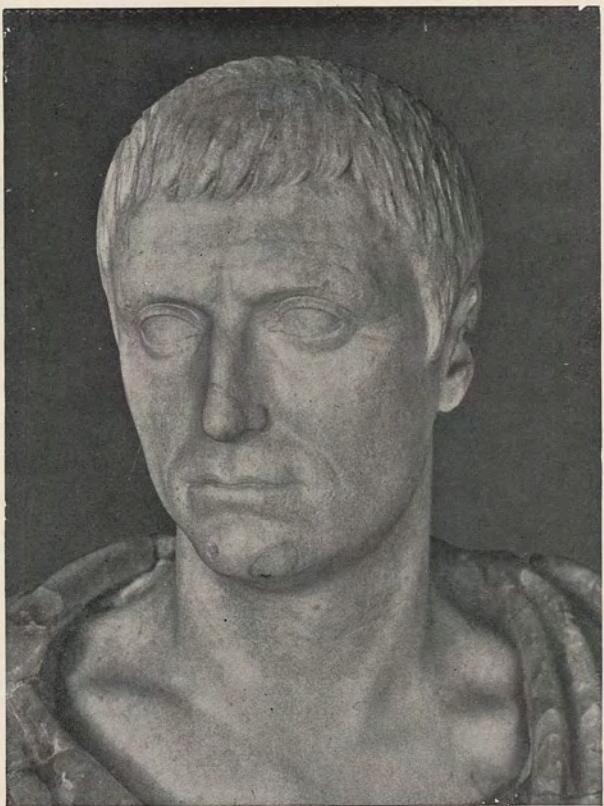


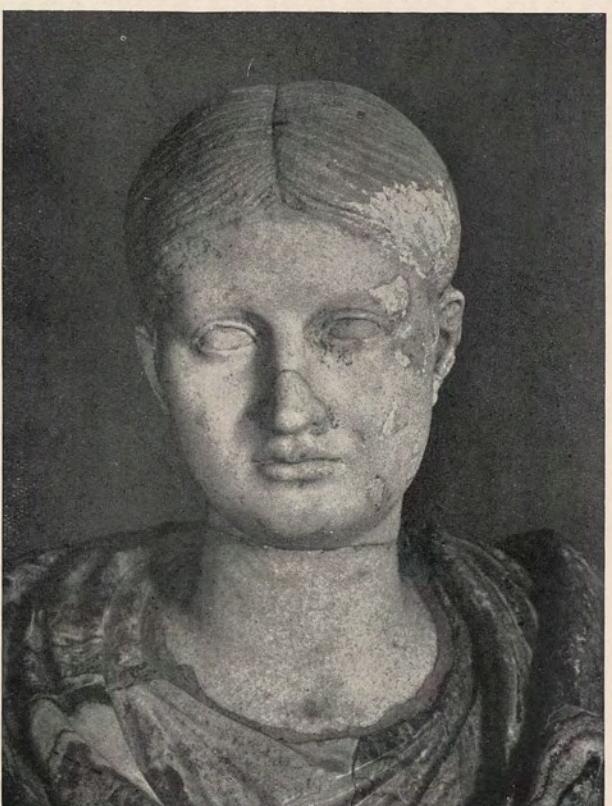
FIG. 36  
HEAD OF YOUNG TIBERIUS  
*BRITISH MUSEUM*



34 BUST OF A ROMAN *LANSDOWNE HOUSE*



35 ROMAN HEAD  
*WILTON HOUSE*



36 HEAD OF A ROMAN LADY  
*WILTON HOUSE*

age of the Republic to the reign of Tiberius, and is perhaps connected with Pompeius's famed ἀναστολή.<sup>1</sup>

## 34

## BUST OF AN ELDERLY ROMAN. (Lansdowne House.)

[Foot of bust modern; bust itself ancient. Height without foot 0·39. Marble. Small parts of ears and right-hand corner of mouth restored in plaster. Nose tip slightly damaged. Otherwise in excellent preservation.]

This fine portrait may be dated to the beginning of the Imperial period both by the undercut forehead hair (cf. no. 33) and by the cutting off of the bust at the middle of the shoulder.<sup>2</sup> What is peculiar is the contrast between the firm expression of the face in front view and the much milder expression of the profile.

(Michaelis, p. 448, no. 48; A. H. Smith, *Catalogue of Lansdowne House*, no. 103.)

## 35

## HEAD OF A MIDDLE-AGED ROMAN. (Wilton House.)

[Alabaster bust with inscription 'Marcus Brutus' modern. Marble. Height of head 0·25. Head, neck, and beginning of breast with strongly modelled collar-bone in one piece and obviously original bust cut off high up as in no. 34. Restored in marble: nose-tip and small piece of chin; ears damaged.]

This is a lively, one might almost say rather brutal, face, the date of which is fixed by the shape of the bust and treatment of the hair,

<sup>1</sup> Arndt-Bruckmann, 77-8, 593-7, 691-4. Already effaced in the head, *ib.* 259. Hekler, *Greek and Roman Portraits*, p. xxxvi, and pl. 189 b, 190, 195 a; Stuart Jones, *Museo Capitolino*, pl. 88, no. 16 (p. 355); Espérandieu, *Recueil général*, ii, p. 64, no. 957. A general treatment in F. Poulsen, *Tidskrift för Konstvetenskap*, i, 1916, p. 143.

<sup>2</sup> On the development of the bust see the latest treatment in R. Delbrück, *Antike Porträts*, p. XLVI, note 1. Cf. as important for the dating of this shape Ny Carlsberg, 610, 612, 615, 623; Hekler, *Greek and Roman Portraits*, 166 and 174; Arndt-Bruckmann, 249-50.

which is not so dry as that which corresponds to it in Republican portraits,<sup>1</sup> but agrees with that of the early empire.<sup>2</sup> The bust, rightly described by Michaelis as 'a good portrait', is in the Double Cube Room.

(Michaelis, p. 711, no. 196.)

## 36

## ROMAN LADY OF THE AGE OF AUGUSTUS. (Wilton House.)

[Head placed with cut edge on modern neck and porphyry bust inscribed 'Drusilla'. Marble. Height of head 0·23. Restored in marble, point of the nose; in plaster, parts of left brow and of front hair on same side, as well as small parts of cheeks.]

The hair parted in the centre and stretched back to a little pigtail is as characteristic as the more common 'nodus' dressing of the hair before the age of Augustus.<sup>3</sup> The bust is in the Double Cube Room and is one of the few good portraits in Wilton House. It is a young face but with a very vexed, almost sulky expression.

(Michaelis, p. 711, no. 189.)

## 37

## HEAD OF THE YOUNG TIBERIUS. (Margam Park.)

[Head joined to statue of man sacrificing, which, on account of light-conditions, it was impossible to photograph completely. Neck and whole back of head with veil modern. In this frame the head, or if the expression is preferred, the mask, is inserted, probably

<sup>1</sup> Arndt-Bruckmann, 804 and 817-18 (= Stuart Jones, *Museo Capitolino*, pl. 46, no. 1, p. 186).

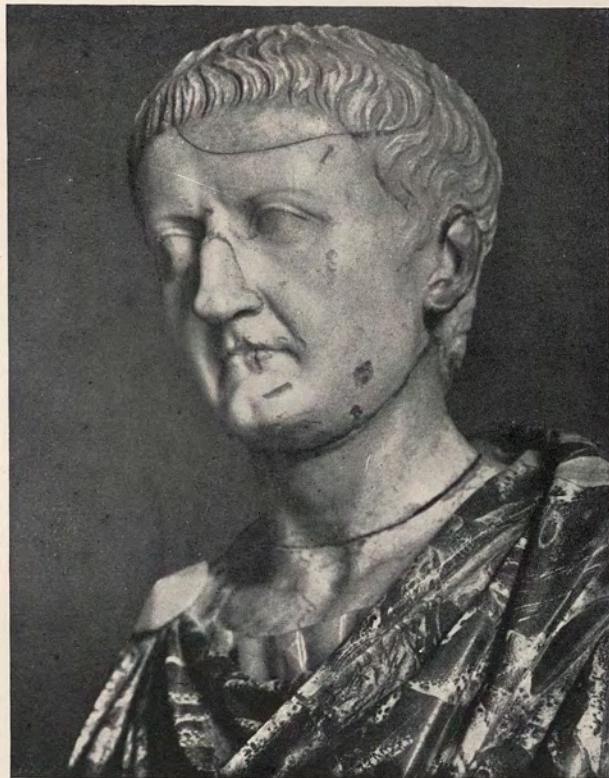
<sup>2</sup> Stuart Jones, *ib.*, pl. 74, no. 42 (p. 301), and pl. 52, no. 81 (p. 213), wrongly dated in the Flavian age.

<sup>3</sup> Cf. Amelung, *Vat. Katal.*, ii, pl. 68,

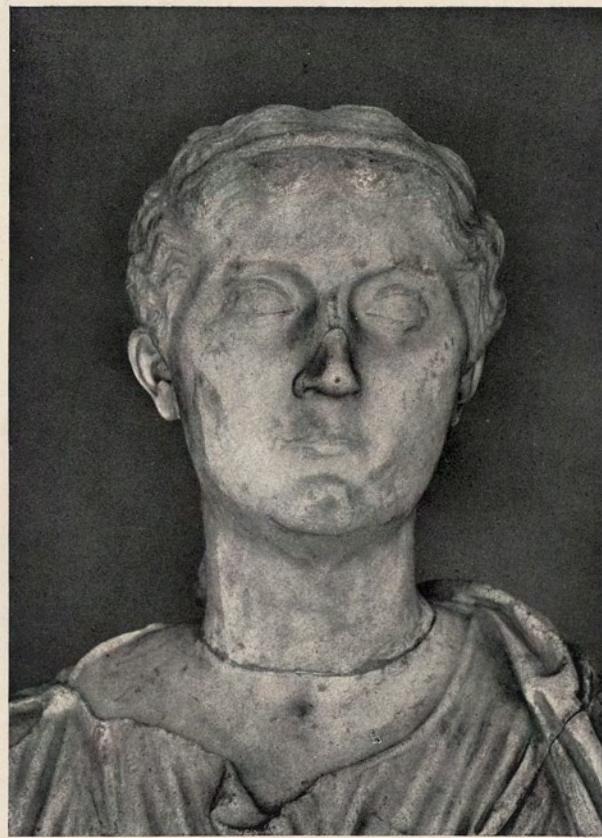
no. 294 (p. 493); Arndt-Bruckmann, 171-2, 210, 717-8; Steininger, *Weibliche Haartrachten*, pp. 19 and 33. It is the hair dressing which Ovid (*Ars amandi*, iii. 137) thus describes: 'longa probat facies capitis discrimina puri.'



37 HEAD OF YOUNG TIBERIUS *MARGAM PARK*



38 HEAD OF TIBERIUS *WILTON HOUSE*



39 PORTRAIT OF ANTONIA MINOR  
*WILTON HOUSE*

simply cut out of an original bust. Marble. Height of head (omitting veil) 0·24. Restored in marble : nose, part of forehead, hair, along with ears. Surface somewhat cleaned, but head certainly ancient.]

This is a portrait of Tiberius as prince, younger and more mobile of feature than in the Fayum bust of about 10 B.C. at the Ny Carlsberg gallery,<sup>1</sup> and a little younger than in a head at Petrograd,<sup>2</sup> and one in the British Museum (fig. 36, facing p. 56).<sup>3</sup>

(Michaelis, p. 516, no. 2 ; Bernoulli, *Röm. Ikon.* ii. 1, p. 153, no. 50.)

## 38

## HEAD OF TIBERIUS. (Wilton House.)

[Both neck and porphyry bust with inscription 'Drusus' modern. Only actual head, fitted on a cut surface, ancient. Marble. Height of head 0·26. Restored in marble, uppermost left part of forehead and forehead hair with nose ; in plaster, left ear. Right ear and mouth somewhat damaged. Head has been cleaned, but without spoiling expression.]

The bust, which is to be found in the Single Cube Room, gives a good picture of the Emperor Tiberius in advanced old age.

(Michaelis, p. 710, no. 186 ; Bernoulli, *Röm. Ikon.* ii. 1, p. 153, no. 51.)

## 39

## HEAD OF ANTONIA MINOR. (Wilton House.)

[Only head and neck ancient, placed with cut surface on a modern marble-bust inscribed 'Antonia'. Marble. Height of head from crown to chin 0·21. Restored in marble : nose tip, right ear, greater part of left ear, and bottom of plait in nape. Surface both of face and hair has been subjected to severe cleaning. In hair immediately over centre of forehead a round fillet, which is concealed by hair at sides. Hair-dressing of age of Tiberius.]

<sup>1</sup> Ny Carlsberg, 623 ; F. Poulsen, *To romerske Kejserindeprofiler*, p. 15, fig. 2. <sup>3</sup> Catalogue of Greek Sculpture, iii, no. 1880.

<sup>2</sup> Kieseritzky, Catalogue, p. 107, no. 221.

The similarity to the head of the statue of Antonia in the Louvre from the Campana Collection,<sup>1</sup> particularly in the profile (fig. 37, facing p. 56) is so great that one may hazard the identification. The head of the Campana figure makes no impression of being forged, but a fresh investigation would be desirable in connexion with an examination of Antonia's iconography, in which should be included not only the bust of Antonia in the Louvre but the bust with diadem and *infula* at Oxford, newly-acquired from the Hope Collection, and also the fragmentary statue at Palermo with the same emblems but unfortunately with restored nose and chin. On the other hand, the two so-called busts of Antonia in the Ny Carlsberg Gallery are quite different and certainly contemporary portraits of private persons.<sup>2</sup>

(Michaelis, p. 678, no. 25; Bernoulli, *Röm. Ikon.* ii. 1, p. 224, no. 18. That by way of exception the modern inscription gives the right name is due to the fact that the two portraits of the Campana Collection were already known in the seventeenth century.)

## 40

FRAGMENT OF A ROMAN NICHE RELIEF. (Ince Blundell Hall : Garden Temple.)

[Limestone. Relief with three busts, one male and two female, with inscriptions beneath them. Length of inscribed slab 1.20. All three busts have nose restored.]

In the middle we see an elderly, lean, short-haired man, to right and left women with the wavy hair arrangement of the time of Tiberius (cf. no. 39). The woman to the right, who is the older of the two, has snake-like tresses at the side of the neck.<sup>3</sup> The woman to the left, who is quite young and rather smaller than the other two, has over the middle of the forehead a peculiar three-stringed

<sup>1</sup> Bernoulli, *Röm. Ikon.* ii. 1, p. 221, no. 12, and pl. XIV; Steininger, *Weibliche Haartrachten*, p. 19, regards the head as genuine and a certain portrait of Antonia.

<sup>2</sup> Ny Carlsberg, 606 and 607; Steininger

*ib.*, p. 20, note 1. 607 is reproduced in Hekler, *Greek and Roman Portraits*, pl. 203, and comes from Tralles.

<sup>3</sup> Cf. Hekler, *ib.* 201, 207 a, 211, 212 b, 213.



40 FRAGMENT OF A ROMAN TOMB-RELIEF  
INCE BLUNDELL HALL



41 ROMAN TOMB-RELIEF FROM THE TIME OF TIBERIUS

*INCE BLUNDELL HALL*

pearl ornament, the nearest parallels to which are found in a bronze head of a little girl in Parma,<sup>1</sup> and in the head of a boy in Petrograd.<sup>2</sup> This appears to be a kind of artificial compensation for the plaits from forehead to the middle of the crown, which in the age of Tiberius take the place of the Augustan 'nodus' hairdressing, especially in children.<sup>3</sup> We reproduce (fig. 38, facing p. 56) a child's head from Boston with the correct hairdressing. The ornament which takes its place is only found in the portraits of children; for the relief-bust in Ince also represents, as the inscription shows, a young girl ten years old. The inscriptions run as follows: under the young girl to left, **MALLIA MIPRO VLA<sup>4</sup> | NATA ANN X TOTIDM... VA<sup>5</sup>**; under the man in the centre, **L MALLIVS LL<sup>6</sup> | CLEMENS**; under the woman to right, **PERPERNEA . M<sup>7</sup>. L.L | PRIM.**

(Michaelis, p. 410, no. 364. On Roman 'cippi' in general see W. Altmann, *Die römischen Grabaltäre der Kaiserzeit*, p. 196 f.)

## 41

## ROMAN NICHE RELIEF OF THE AGE OF TIBERIUS.

(Ince Blundell Hall : Garden Temple.)

[Relief, representing five persons, placed outside over entrance to temple in gardens. From left to right, a woman, a boy, a man, a little girl, and a woman. Height 0·79 and breadth 1·78. Limestone. Relief much worn, and inscriptions below quite illegible. Noses restored; in woman to right, nose broken off.]

The two women lay their arms respectively on the shoulders of the boy and girl. Further, bouquets of flowers, which they hold out to one another, form connecting links between the figures. The little girl holds a bird in her left hand. A flying bird is seen on each

<sup>1</sup> Arndt-Bruckmann, 89–90.

the Lateran). Transitional type, 'Fundilia,'

<sup>2</sup> Kieseritzky, *Illustrated Catalogue*, 1901, p. 21, no. 50, wrongly called Augustus.

Ny Carlsberg, no. 537.

<sup>3</sup> Stuart Jones, *Museo Capitolino*, pl. 47, no. 8 (p. 189); Arndt-Amelung, 2133 (in

<sup>4</sup> *Votum libens animo solvit.*

<sup>5</sup> *Vale.*

<sup>6</sup> *Lucii libertus.*

<sup>7</sup> *Mortua.*

side of the man's head.<sup>1</sup> The two women have hair parted in the middle, the one flat, the other waved. The little girl has side hair curled like Agrippina the elder, and over her forehead an ornament like that of the young girl in no. 40.

(Michaelis, p. 376, no. 222.)

## 42

COLOSSAL HEAD FROM THE AGE OF CLAUDIUS.  
(Holkham Hall.)

[Only head and neck ancient. Marble. Height from chin to crown 0·35. Restored in marble, nose and part of ears ; in plaster, part of crown. Nape quite rough ; figure to which head originally belonged thus stood in a niche or against a wall.]

At the back the head is rough-hewn with a couple of narrow grooves, which have given rise to a number of fancies recorded by Michaelis. Though the holes are not very deep, there may possibly have been an iron ring fixed in them in a later irreverent age, when the head may have been used as counterpoise to a well-swipe.<sup>2</sup> The head was probably placed on a colossal figure of a magistrate, like no. 22. Its features and style point to the age of Claudius.<sup>3</sup>

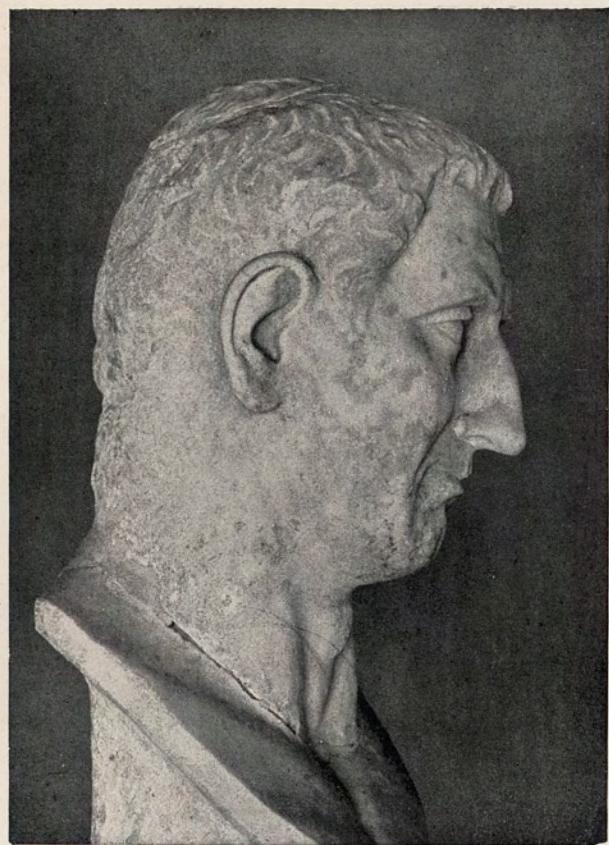
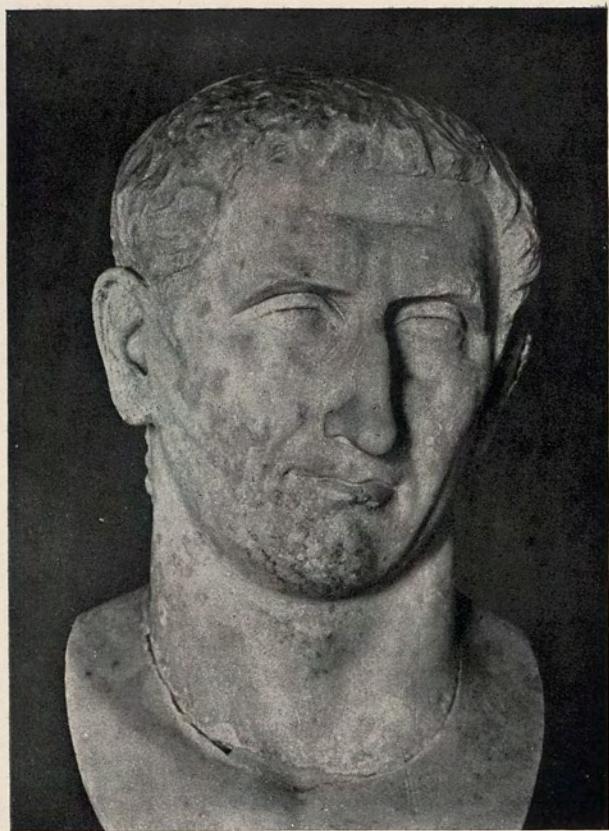
(Michaelis, p. 318, no. 53 ; Bernoulli, *Röm. Ikon.* i, p. 70, fig. 6, and p. 290.)

<sup>1</sup> Cf. Pliny, *Epp.* iv. 2, 'habebat [puer] luscinias, psittacos, merulas : omnes Regulus circa rogum trucidavit.' For the motive on grave stelai see Macchioro in *Memoria della Accademia di Napoli*, i, 1908, p. 60.

<sup>2</sup> Poulsen, *Röm. Mitt.* xxix, 1914, p. 62,

note 88. Cf. Espérandieu, *Recueil général*, iii, p. 223, no. 2191 (in Nevers).

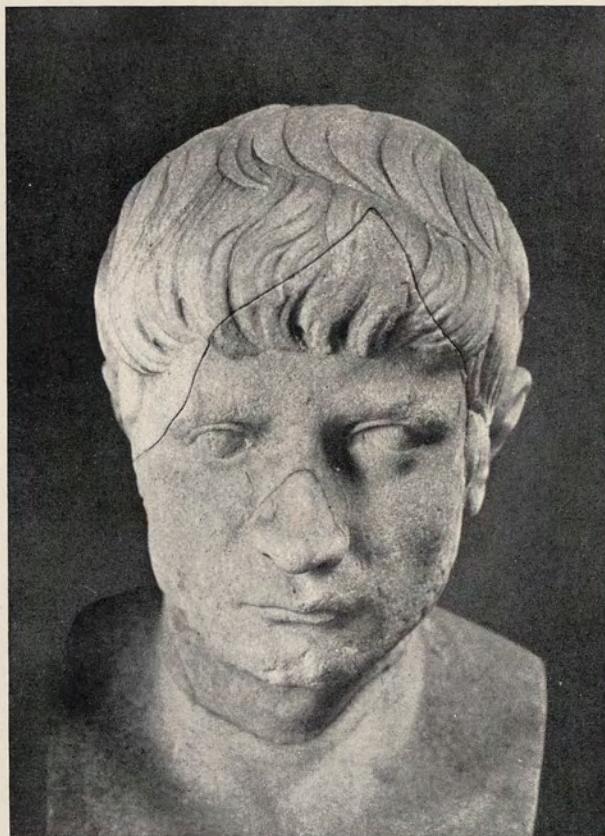
<sup>3</sup> Cf. Stuart Jones, *Museo Capitolino*, pl. 48, no. 12 (p. 190), rightly rejected by Bernoulli as a portrait of Claudius himself.



42 COLOSSAL HEAD  
FROM THE AGE OF CLAUDIUS  
*HOLKHAM HALL*



43 HEAD FROM ROMAN RELIEF  
ROSSIE PRIORY



44 HEAD OF A YOUNG ROMAN  
INCE BLUNDELL HALL



45 HEAD OF A YOUNG ROMAN GIRL  
INCE BLUNDELL HALL

## 43

## RELIEF FRAGMENT WITH HEAD OF A ROMAN.

(Rossie Priory.)

[Marble. Greatest height 0·30, greatest breadth 0·28.]

Head of an elderly man with laurel-wreath, probably from relief with scene of sacrifice.<sup>1</sup> Style of head and short curls point to beginning of Flavian age.<sup>2</sup>

(Lord Kinnaird, *Rossie Priory*, no. 75 ('Greek King'); Michaelis, p. 654, no. 75. Suspicion of the head's genuineness is unfounded.)

## 44

## HEAD OF A YOUNG ROMAN. (Ince Blundell Hall : Garden Temple.)

[Marble. Height from chin to crown 0·24. Ancient only face down to and including right ear-flap and front of neck. A lining section goes below right temple, along brow, over a part of forehead hair, after that down over left temple and cheek in front of left ear, as illustration shows. Nose restored in marble, chin damaged.]

In spite of destruction and weathering of surface this face has an interest of its own owing to a rendering of forms characteristic of the Flavian age and a very sensitive, tight-closed mouth with thin lips, whose modelling reminds one of the portraits of Domitian.<sup>3</sup> The fall and drilling of the forehead hair also have parallels in the portrait of Domitian and those of private persons of that age.<sup>4</sup>

<sup>1</sup> Cf. the relief from Villa Mattei, Studniczka, *Zur Ara Pacis (Abh. der sächs. Akademie*, vol. xxvii, no. 26), p. 907 and pl. I.

<sup>2</sup> Cf. the wreathed head in the Capitoline Museum, Arndt-Bruckmann, 785-6 (Hekler, *Greek and Roman Portraits*, 228 a).

<sup>3</sup> For Domitian's portrait see F. Poulsen, *Ikonographische Miscellen*, p. 71, and pls. 29-30. Cf. Hekler, *Greek and Roman Por-*

*traits*, pl. 220 b, and the work in the Museum of the Thermae dated by the shape of bust to the same period, pl. 222. Further, a portrait of a private person in the Lateran, Arndt-Amelung, 2161.

<sup>4</sup> A head in Madrid with similar fall of the hair must be dated in the time of Domitian, not in that of Nero, as has been stated. Arndt-Amelung, 1668.

## 45

HEAD OF A YOUNG ROMAN WOMAN OF THE AGE OF  
DOMITIAN. (Ince Blundell Hall : Pantheon.)

[Bust modern, only head and part of neck ancient. Marble. Height of head 0·22. Restored in marble : nose, middle of curly hair over forehead, and left ear. Right ear broken off. Surface severely cleaned.]

This is an unimportant portrait of a commonplace, round-cheeked young girl. The curly dressing of the hair over the forehead, and the heavy putting up of the hair behind, permit a precise dating, and here also, as in no. 44, the narrow sensitive lips are typical of the age.

(Michaelis, p. 361, no. 104.)

## 46

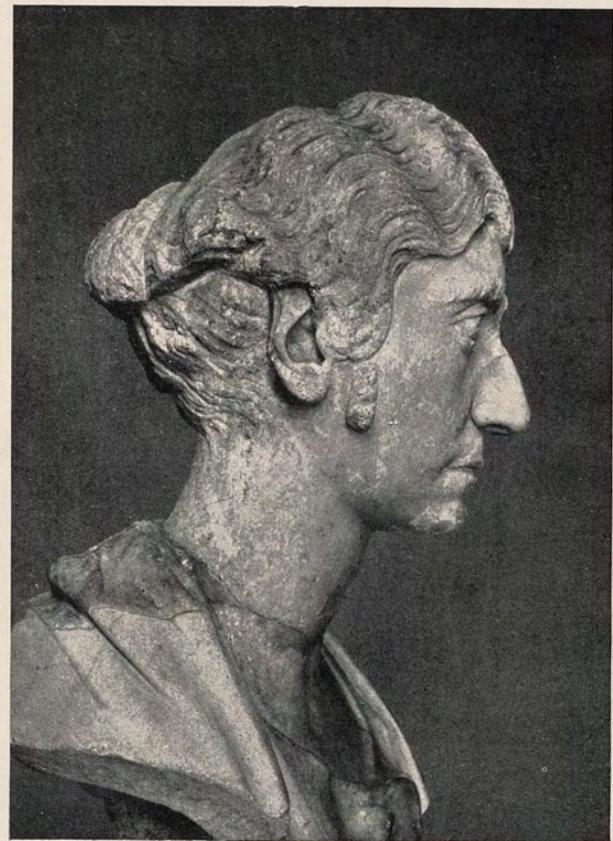
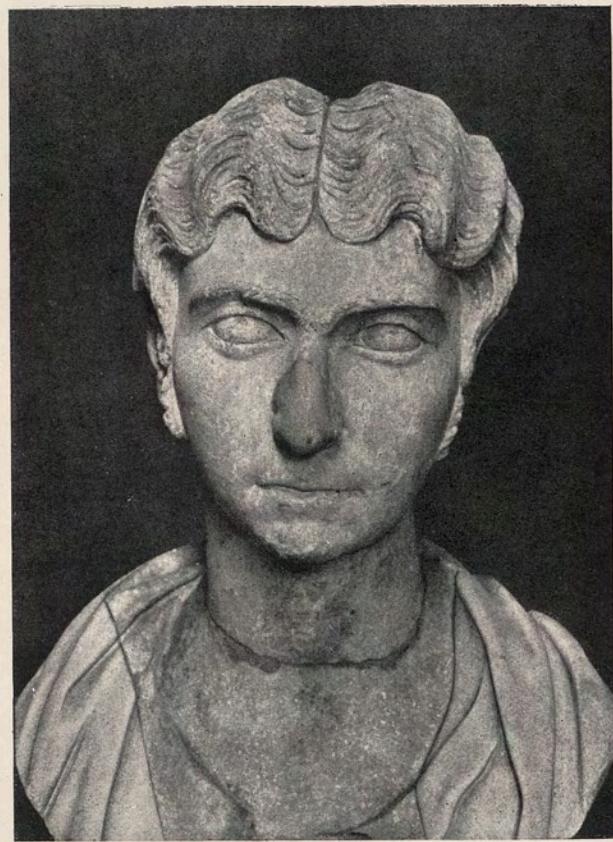
PORTRAIT OF AN ELDERLY ROMAN LADY OF THE  
FLAVIAN AGE. (Lansdowne House.)

[Only head and neck ancient. Marble. Height from chin to crown 0·23. Nose restored in marble. Surface cleaned and disintegrated, especially in the eyes, by which a false impression of drilled pupils is conveyed.]

A very good portrait of a thin, elderly lady with a rather bitter expression about the narrow mouth. The waving of the forehead hair caused Michaelis to compare it with Lucilla and consequently to date it wrongly in the last half of the second century A.D. In the portraits of Lucilla,<sup>1</sup> the ears are covered and the back hair is different. The dressing of our head is the same as is known in two female portraits from the grave of the Haterii,<sup>2</sup> and its exact dating is given

<sup>1</sup> Cf. Hekler, *ib.*, 285.

<sup>2</sup> Arndt-Bruckmann, 748-50 ; Hekler, *Tropaeum Trajani*, p. 59.  
*ib.* 237 a ; Eugenie Strong, *Roman Sculpture*,



46 PORTRAIT OF A ROMAN LADY  
OF THE FLAVIAN AGE  
*LANSDOWNE HOUSE*



FIG. 41 THE TOMBSTONE OF CLAUDIUS AGATHEMERUS  
ASHMOLEAN MUSEUM, OXFORD



FIG. 39 HEAD OF A ROMAN LADY  
PETROGRAD



FIG. 40 HEAD OF A ROMAN LADY  
PETROGRAD

by a bust in the Capitoline Museum, the shape of which is characteristic of the Flavian age.<sup>1</sup> Besides those already named several portraits of women with this dressing of the hair are known ;<sup>2</sup> a head of an old lady in the Museum of the Thermae<sup>3</sup> has the marked ear-locks of our head. That the dressing of the hair is contemporary with the high, curly hair dressing (cf. no. 45)—obviously as a protest against it—is shown by the group of mother and daughter in Chatsworth House.<sup>4</sup> This hitherto quite unnoticed dressing of the hair probably also survived in the time of Trajan, and several of the portraits named can perhaps be referred to it. If the drilling of the pupils is ancient in the wonderful head in Petrograd (fig. 39–40),<sup>5</sup> the modelling of which with its feeling treatment is so markedly Flavian, this style in sharper waving and in combination with the turban style still survived in the age of Hadrian.

(Michaelis, p. 449, no. 55 ; A. M. Smith, *Catalogue*, no. 55.)

<sup>1</sup> Stuart Jones, *Museo Capitolino*, pl. 40, rightly dates to the Flavian age.  
no. 95 (p. 179) ; cf. also *Museo Torlonia*,  
pl. XXXIX, no. 153.

<sup>3</sup> Eug. Strong, *ib.*, pl. CXVI.

<sup>4</sup> Strong, *ib.*, pl. CXV.

<sup>2</sup> Stuart Jones, *ib.*, pl. 39, no. 84 (p. 176) ;  
Furtwängler-Wolters, *Katalog der Münchener Glyptothek*, no. 411, where Wolters  
<sup>5</sup> *Apollon* (in Russian), iii, 1913, p. 15,  
and plate.

## BUST OF A ROMAN OF THE AGE OF DOMITIAN.

(Lansdowne House.) *Jeff. Koppendy N.Y.C. 668a*

[Marble. Height of bust 0·49. Between round base of bust and its breast an acanthus-leaf inserted. Restored in marble: nose, part of left cheek, part of ears, and all right shoulder.]

The cutting off of the bust is typical of the Flavian age and, like the fall of the forehead hair and drilling, is found in a series of portraits of the period, as, for example, in that of Flavius Eucarpus in the Capitoline Museum.<sup>1</sup> The same shape of bust is repeated in a portrait in the Louvre (no. 997) of a young man who has the female style of curly hair arrangement over the forehead, and thus illustrates a line about a favourite boy in Statius's *Silvae* (ii. 1, 44), 'mollisque decorae margo comae'.<sup>2</sup>

The peeping out of an acanthus-calyx at the beginning of the bust finds its parallel in a bust of Domitian in the Ny Carlsberg Gallery (no. 664). Similarly the acanthus-leaf begins to appear below the corslets of statues of men in full armour in the Flavian age, a habit which is later extended and becomes typical of the age of Trajan.<sup>3</sup>

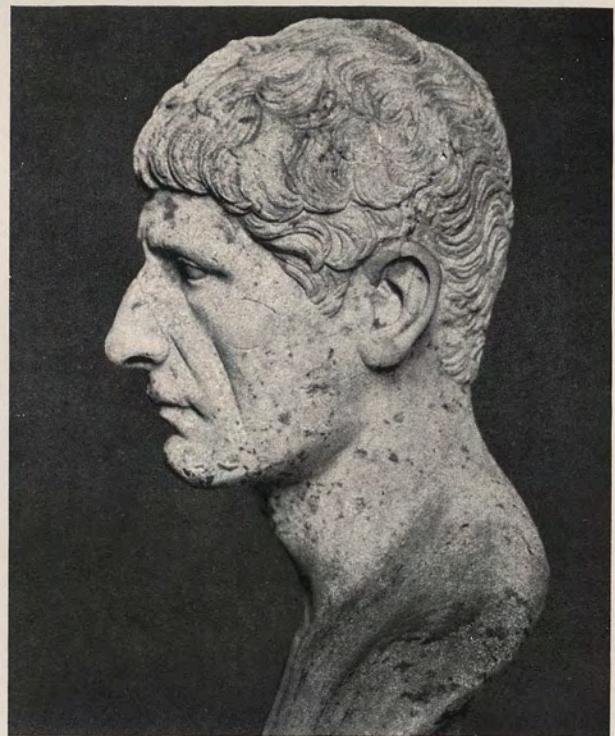
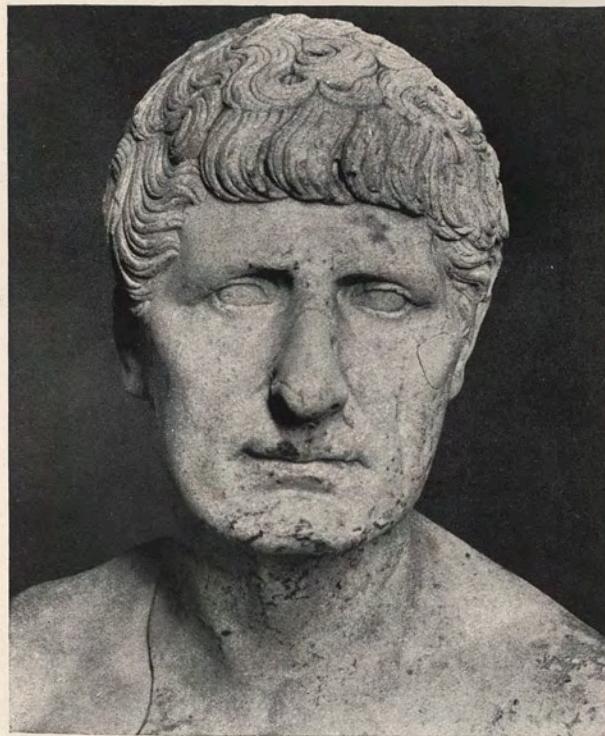
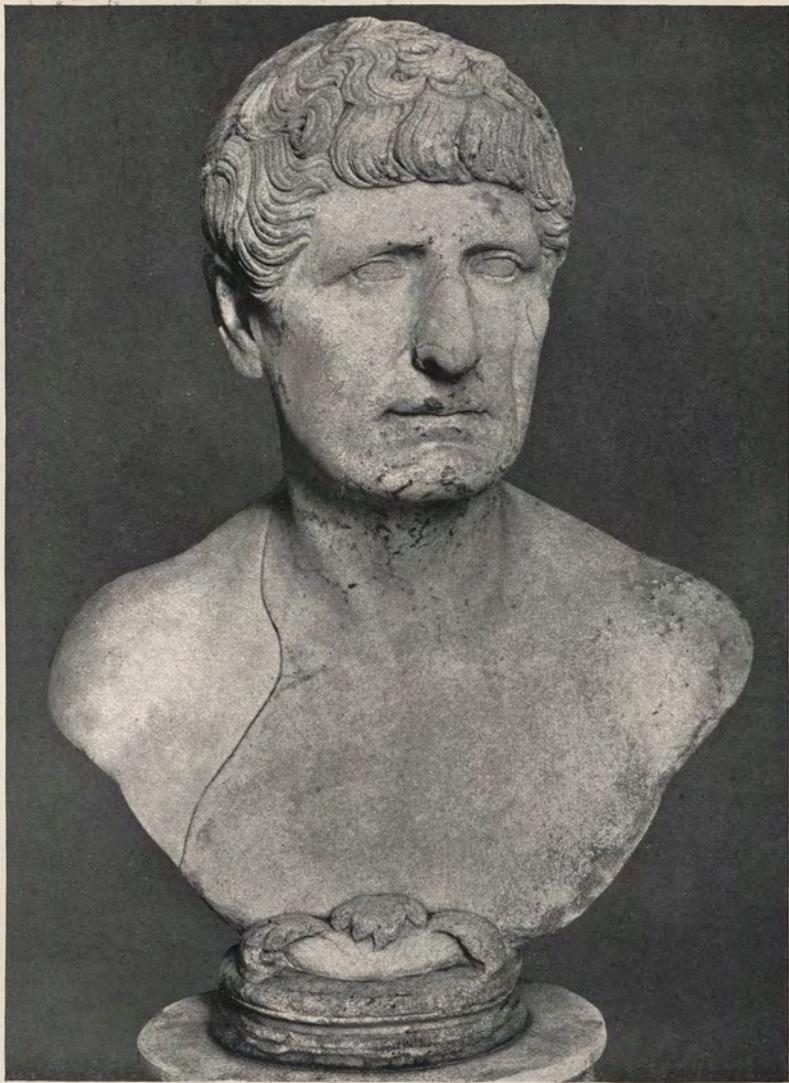
(Michaelis, p. 449, no. 54; A. H. Smith, *Catalogue*, no. 54.)

<sup>1</sup> Stuart Jones, *ib.*, pl. 36, no. 5 (p. 140). For the bust cf. *ib.*, pl. 42, no. 108 (p. 181), and pl. 74, no. 56 (p. 304); also a bust in the *Braccio Nuovo*, Helbig, *Führer*<sup>3</sup> no. 31 = E. Strong, *Roman Sculpture*, pl. XLII; a bust in the Vatican, Strong, *ib.*, pl. CXIII; a bust in the Museum of the Thermae, Hekler, *Greek and Roman Portraits*, pl. 222. For style of the head and fall of the hair

cf. a head of a 'Kosmetes' in Athens, Graindor, *Bull. de corr. hell.*, 1915, p. 304, no. 4, and fig. 11, to be dated to the Flavian, not Trajanic age. Cf. also no. 44.

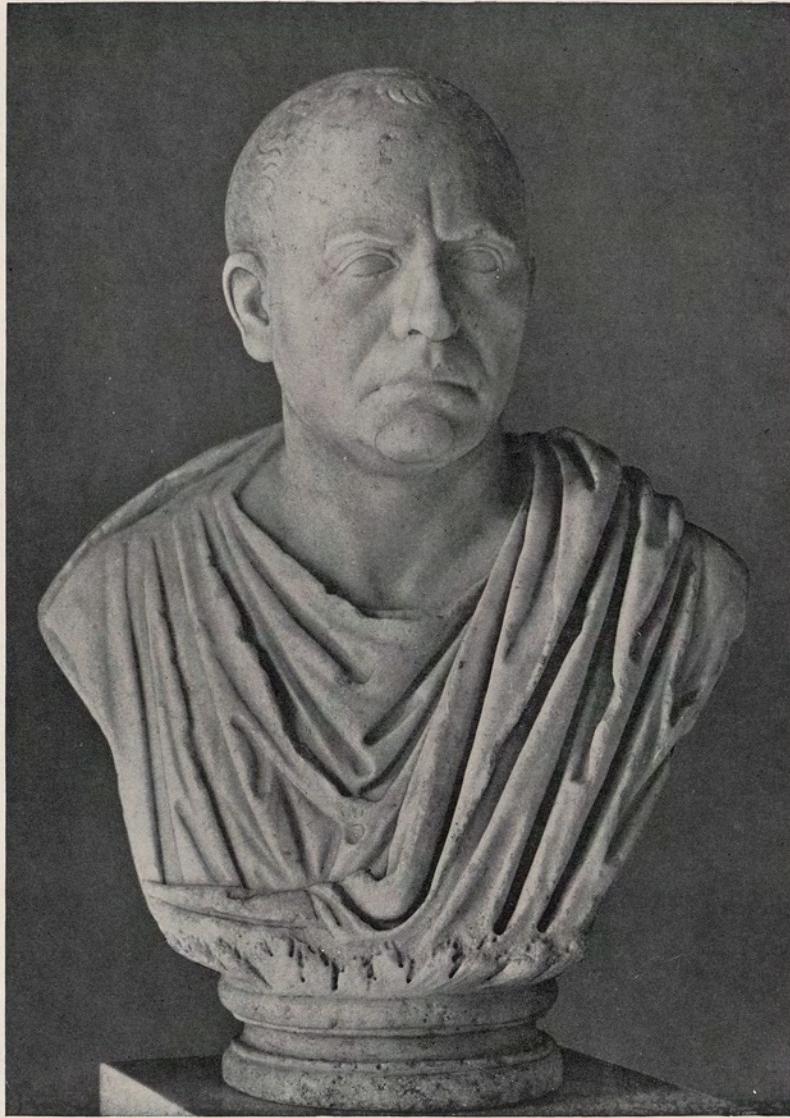
<sup>2</sup> Cf. head of a barbarian in the Villa Albani, Arndt-Bruckmann, 729–30.

<sup>3</sup> Studniczka, *Tropaeum Trajani*, pp. 104 f. and 114 f.



47 ROMAN BUST *LANSDOWNE HOUSE*





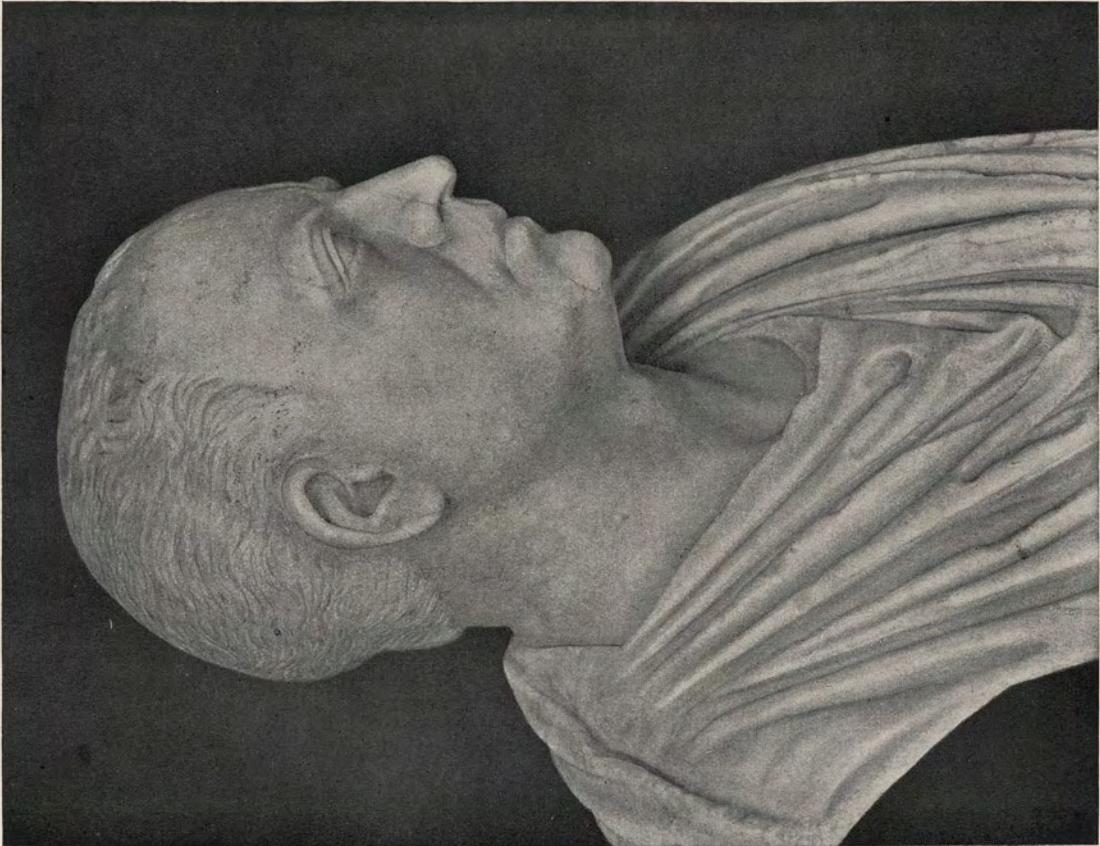
48 BUST OF A ROMAN

*MARGAM PARK*

See also next Plate

48 BUST OF A ROMAN MARGAM PARK

See also previous Plate



## BUST OF A ROMAN OF TRAJAN'S AGE. (Margam Park.)

[Marble. Total height 0·64 ; of head 0·25. Both bust and basis ancient. Restored in marble : right brow, right eye, nose, part of chin, and edge of both ears. Surface slightly cleaned, but original weathering everywhere visible.]

This is a fine example of execution and characterization, quite the gem of the small collection of antiques at Margam.

It represents an elderly man with a powerfully built head, impressive features, and an expression both brutal and bitter. Over the nose is to be seen a single perpendicular wrinkle, strangely life-like. The big downward-bent mouth, with the full rounding of the upper lip and the deep furrows of the sides, bear witness to a vigorous will and a harsh nature. The forehead is high and in the upper part narrow, with deep bald patches on the temples. The hair is short and only just indicated. The crown is masterly in its individual modelling. There is in this head something of Republican boldness and vigour coupled with the sensitiveness of Flavian portraiture.<sup>1</sup> Thus this portrait shows the greatest perfection attained by Roman art. A dating is possible by help of the shape of the bust, which is typically Trajanic.<sup>2</sup> The acanthus fringe between the bust and base, the beginning of which, as already mentioned (see p. 66), belongs to the time of Domitian, becomes more common in this period.<sup>3</sup> The bust is said to have been found in Hadrian's villa near Tivoli.

(Michaelis, p. 520, no. 10.)

<sup>1</sup> Cf., especially with the Flavian or perhaps Trajanic head at Madrid, Strong, *Journal of Roman Studies*, i, 1911, pl. X, and p. 37.

pl. 41; Arndt-Bruckmann, 742; Ny Carlsberg, 670, 671, 673.

<sup>3</sup> Sitte, *Oesterr. Jahresh.* xiv, 1911, p. 121 f. Cf. also W. Fröhner, *Collection Gréau, Bronzes antiques*, no. 1030.

<sup>2</sup> Cf. e.g. R. Delbrück, *Antike Porträts*,

## 49

HEAD OF AN ELDERLY ROMAN. (Ince Blundell Hall :  
Garden Temple.)

[Head placed on modern bust of *Rosso antico*. Total height 0·65, of head 0·25. Head and half neck ancient. Restored in marble: nose and parts of chin and ears. On surface good and trustworthy weathering and calcareous deposit.]

The fall of the hair with long unbroken and rather dryly treated locks from the middle of the crown towards the forehead permits a definite dating in the time of Trajan. It is a lean face with an amiable, rather stereotyped smile on the oblique mouth. The details in the very prominent under part of the low forehead are strongly marked. The expression of the eyes under the strong brows is thoughtful and sagacious. It is altogether a fine face with good artistic characterization.

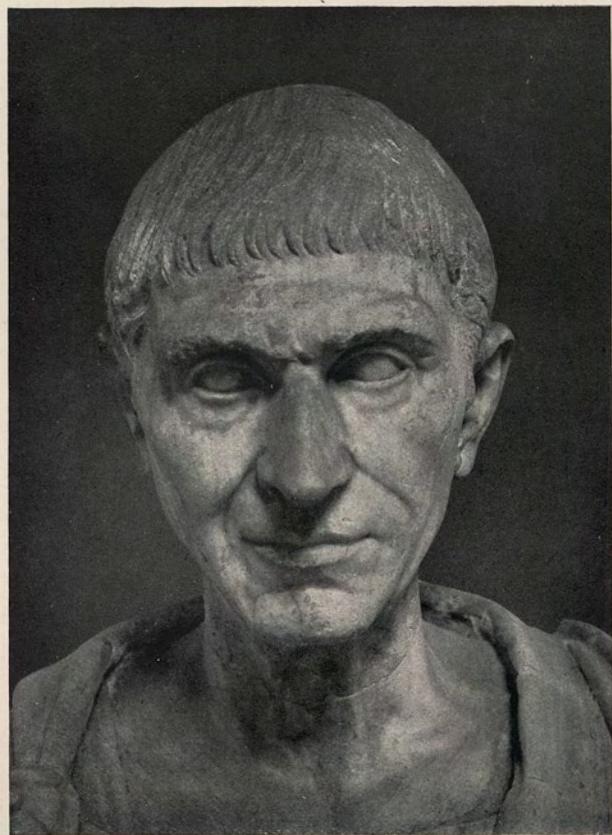
## 50

BUST OF A ROMAN OFFICER. (Ince Blundell Hall :  
Garden Temple.)

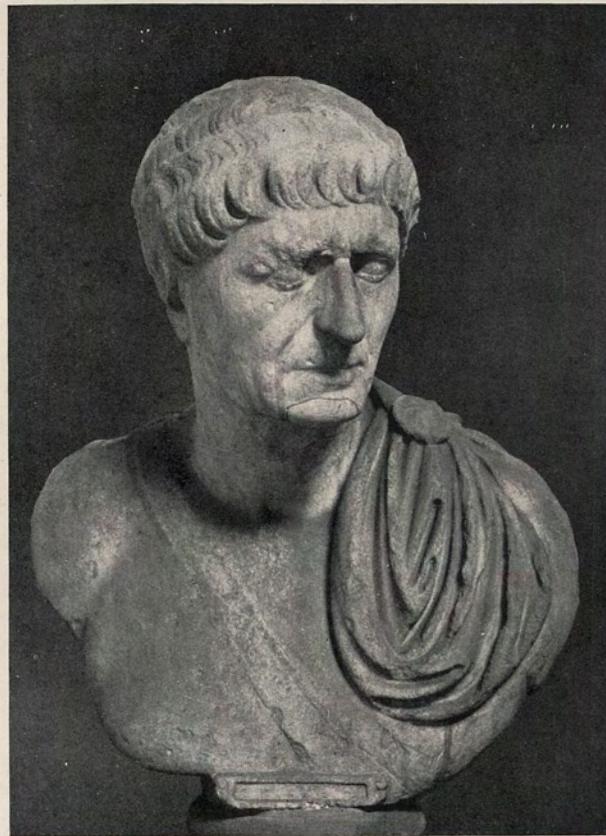
[Marble. Total height 0·63, of head 0·24. Restored in marble: base of bust, point of chin, and nose. Ears and right eye much damaged.]

The shape of the bust is Trajanic, and portraits of officers wearing the 'paludamentum' and sword-strap are very numerous in this period.<sup>1</sup> Even the way in which the little stunted inscription plate with its volute horns is inserted in the breast is repeated in a

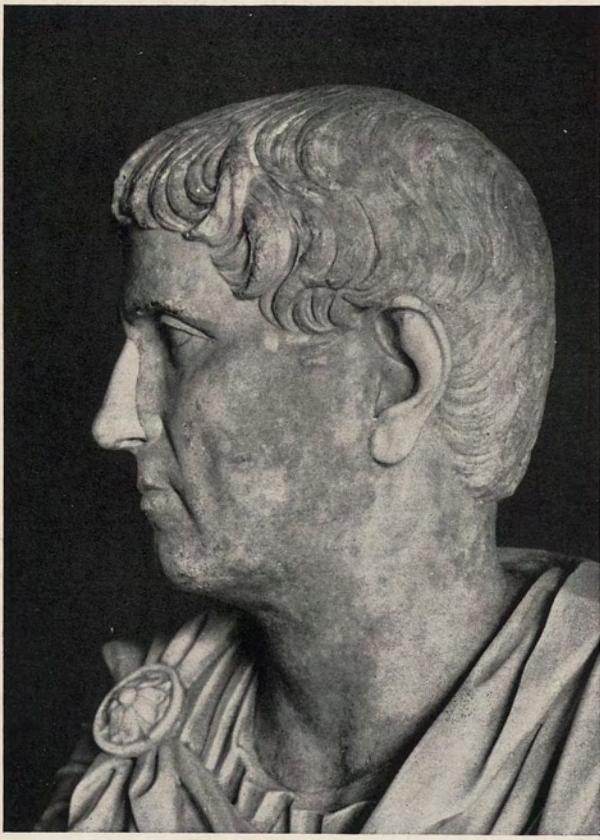
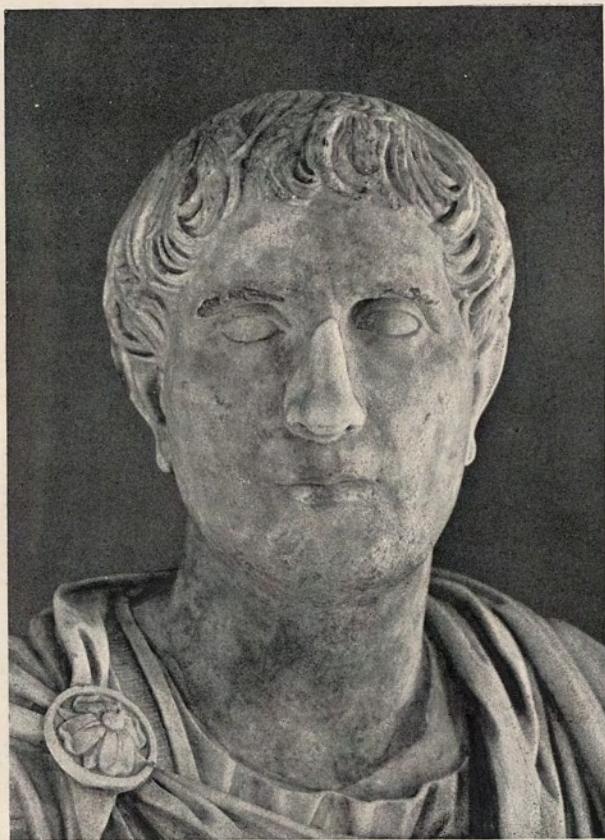
<sup>1</sup> F. Poulsen, *Röm. Mitt.* xxix, 1914, *Museum*, 1914, p. 63, fig. 6, which is also p. 57 f.; Stuart Jones, *Mus. Cap.*, pl. 13, parallel in its treatment of the hair. no. 24 (p. 71); *Bulletin of the Metropolitan*



49 HEAD OF AN ELDERLY ROMAN  
*INCE BLUNDELL HALL*



50 BUST OF A ROMAN OFFICER  
*INCE BLUNDELL HALL*



51 HEAD OF A ROMAN  
*HOUGHTON HALL*

bust of a priest of Isis in the Capitoline and one of a general of the same period in the Lateran,<sup>1</sup> and is characteristic of the early stage of the inscription plate.

In spite of grinding and weathering it is a vigorous portrait of an old, gruff 'Dugald Dalgetty', who proclaims his energy both by expression of countenance and turn of the head. The hair-dressing with the deep hair on the forehead is Trajanic, but over the forehead hair is a flourish and, as it were, belts, which recall the *coma in gradus formata* of Nero's age,<sup>2</sup> a treatment repeated in the portraits of Domitian,<sup>3</sup> later in the well-known bust of 'Traianus pater' and other portraits of his age,<sup>4</sup> and finally in those of the Emperor Hadrian.<sup>5</sup>

(Michaelis, p. 373, no. 217 b.)

## 51

### HEAD OF AN ELDERLY ROMAN. (Houghton Hall.)

[Only head and neck ancient. Marble. Height from chin to crown 0·25. Restored in marble: nose and greater part of ears. To photograph the bust in front was very difficult by reason of its high position and the conditions of lighting.]

The beardlessness and fall of the hair point to the age of Trajan, but the deep drilling in the forehead hair,<sup>6</sup> and the beginnings of curvature in it make it probable that the head belongs to the transition from Trajan to Hadrian.<sup>7</sup> Michaelis and Bernoulli, neither of whom saw the bust, describe it as a portrait of Trajan. The expression with the tense brows and tightly closed mouth point to a firm character, but in profile view it is softer, and suggests the epicure.

(Michaelis, p. 324, no. 4; Bernoulli, *Röm. Ikon.* ii. 2, p. 81, no. 53.)

<sup>1</sup> Arndt-Bruckmann, 191-2 and 206-7.

<sup>2</sup> Suetonius, *Nero*, 51.

<sup>3</sup> Bernoulli, *Röm. Ikon.* ii. 2, pl. XVII.

<sup>4</sup> Bernoulli, *ib.*, pl. XXVIII. Cf. the portrait in the Metropolitan Museum, mentioned note 1, p. 68.

<sup>5</sup> Bernoulli, *ib.*, pl. XXXVI.

<sup>6</sup> On this point see Poulsen, *Ikono-graphische Miscellen*, pp. 70 and 91.

<sup>7</sup> The type of the head and fall of the hair remind one of the men of rank in the Hadrianic reliefs of the Arch of Constantine. Cf. *Arch. Jahrb.* xxxiv, 1919, *Beilage*, p. 144 f.

DOUBLE HERM OF A ROMAN MAN AND WOMAN.  
(Ince Blundell Hall : Garden Temple.)

[Marble. Height of woman's head 0·23, of man's 0·25. Of woman's head face with front hair ancient almost up to left ear and to middle of left cheek ; rest, like nose, restored in marble. In man's head case is similar ; only front to a point before the ears is old, the rest is repaired in marble, as are the nose and lips. Besides both heads are much cleaned. Their combination in a double herm is exclusively due to the modern restorer, and there is not the slightest datum to settle whether they originally belonged together or not : the latter is the most probable.]

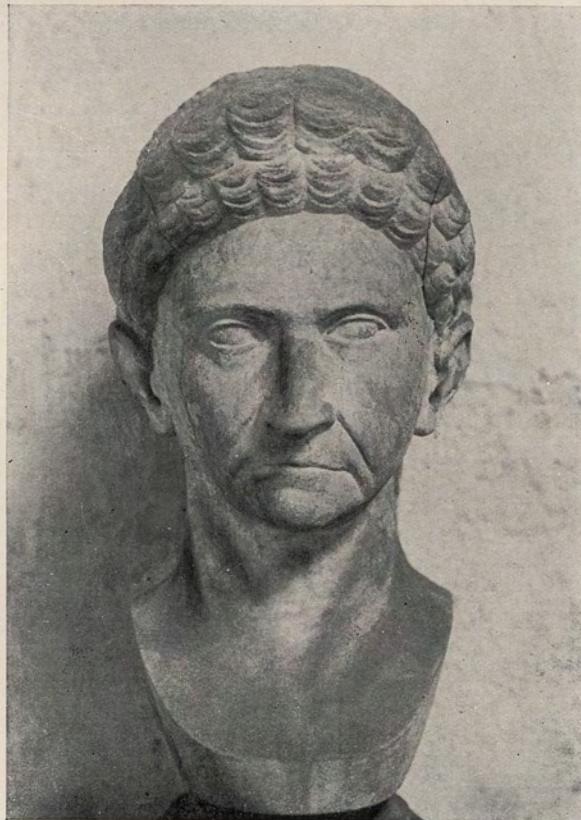
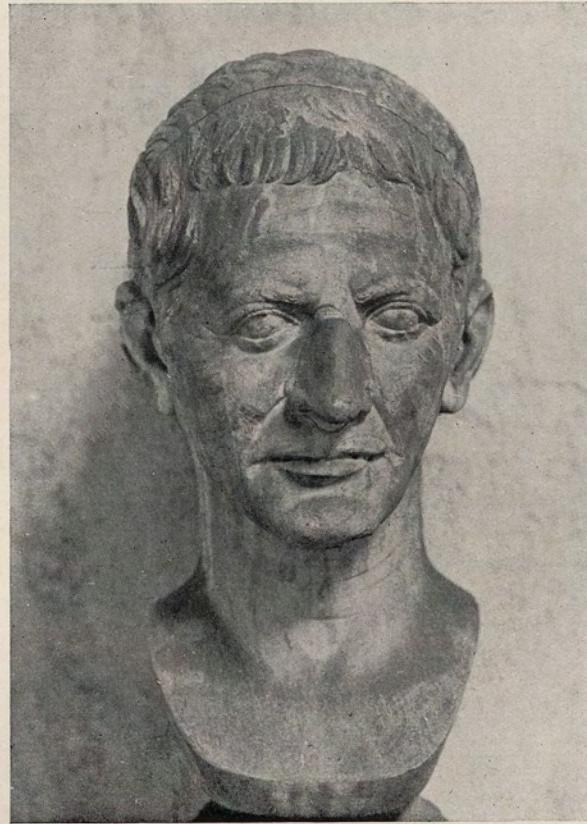
The woman's head has lean and sharp features, and makes a stiff and bitter impression by the prolongation of the depressed lines of the corners of the mouth and by the deep furrows below by the chin. The central axes of the eyes and mouth diverge markedly and make the face very unsymmetrical. The treatment of hair is akin to that in the portraits of Marciana,<sup>1</sup> and thus the head is dated to Trajan's age. Probably the same age also produced the man's head with its short forehead hair, sunken temples, and furrowed lean features, the expression of which is distorted by the unlucky restoration of the lips<sup>2</sup> : but an earlier dating in the Republican or Augustan periods is not out of the question.<sup>3</sup>

(Michaelis, p. 362, no. 111.)

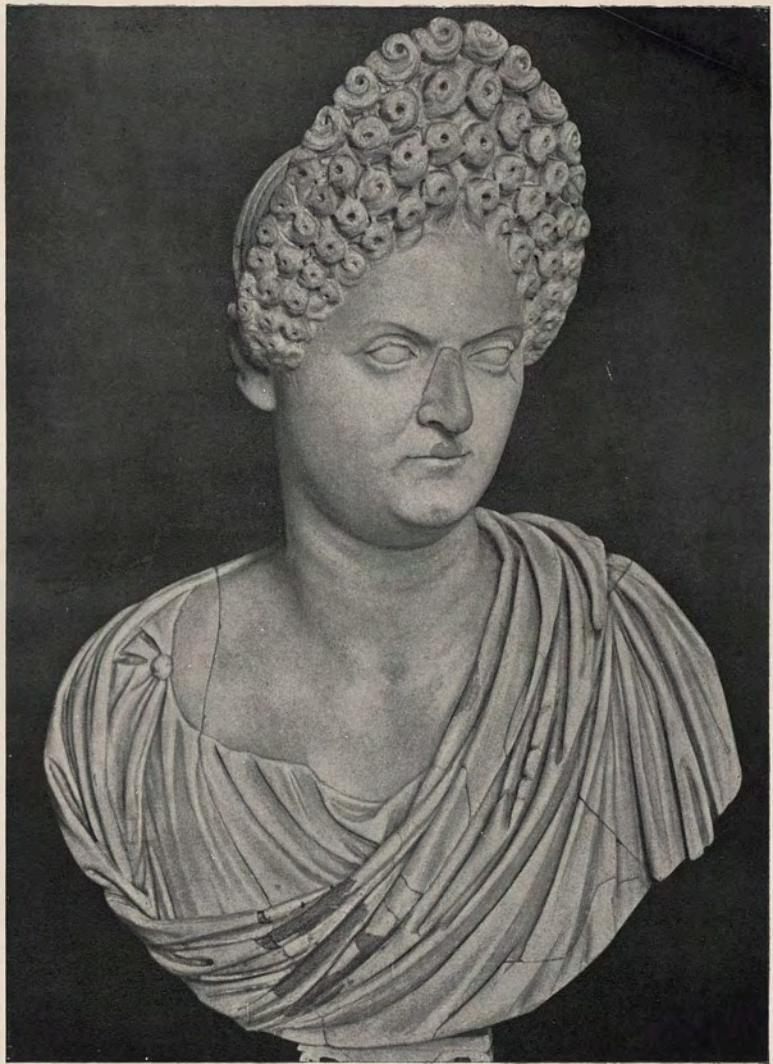
<sup>1</sup> Arndt-Bruckmann, 744-5 ; Bernoulli, *Röm. Ikon.* ii. 2, pl. XXXII. Cf. Ny Carlsberg, no. 669, and the droll exaggeration of this hair-dressing in the head, Amelung, *Vat. Katal.*, i, pl. 85, no. 696 (p. 786).

<sup>2</sup> Cf. the portrait in the Vatican garden dated by the shape of the bust, Arndt-Amelung, 794-5. See also Arndt-Bruckmann, 600.

<sup>3</sup> Arndt-Amelung, 993.



52 DOUBLE HERM OF ROMAN  
MAN AND WOMAN  
*INCE BLUNDELL HALL*



53 BUST OF ROMAN WOMAN OF TRAJAN'S AGE  
*LANSDOWNE HOUSE*

BUST OF A ROMAN WOMAN OF TRAJAN'S AGE.  
(Lansdowne House.)

[Marble. Height 0·75. Restored in marble: right shoulder and breast and parts of left side of bust, also inscription plate and base; in plaster: nose, part of upper lip and some folds.]

A portrait of an elderly, stout, and dignified lady, with a high arched forehead and rather prominent sagacious eyes. In Michaelis's text Bernoulli rightly calls attention to the peculiar course of the brows towards the root of the nose. She wears behind a turban-like hair-dressing and over the forehead the hair is raised high with big curls. In this shape the sponge-like curl-dressing of the hair appears for the first time in the age of Trajan, though we have met with it from the Flavian period in no. 45. Many proofs can be adduced for this. Thus the woman on the grave-relief of Claudius Agathemerus at Oxford (fig. 41, facing p. 65)<sup>1</sup> has this dressing, the man the forehead-hair usual under Trajan, closely corresponding to no. 51. Just as in the Lansdowne House bust, so also in a portrait of a woman in Madrid, the shape of the bust is instructive and points definitely to Trajan's age.<sup>2</sup> Moreover, a series of women's portraits has the big curl combined with a lower fringe of sickle-shaped locks, which are typical of the age of Trajan.<sup>3</sup> Finally there is the portrait of a woman with diadem in the Capitoline Museum, which is certainly named correctly as Domitia and represents Domitian's wife as old, and so as Empress dowager.<sup>4</sup> The transition from the Flavian

<sup>1</sup> Museum, no. 147. Cf. for this treatment of the hair Steininger, *Haartrachten*, p. 45, and W. Altmann, *Die römischen Grabaltäre*, p. 204, fig. 161, where the man also has the hair-dressing of Trajan's age.

<sup>2</sup> Arndt-Amelung, 1675–6. Wrongly dated to the age of Domitian.

<sup>3</sup> Stuart Jones, *Museo Capitolino*, pl. 36, no. 7 (p. 140); Hekler, *Greek and Roman Portraits*, pl. 236 b and 244 a; Amelung, *Vat. Katal.*, i, pl. 12, no. 73.

<sup>4</sup> Stuart Jones, *ib.*, pl. 37, no. 20 (p. 147). The same perhaps also in Petrograd, cf. Kieseritzky, *Illustr. Cat.*, 1901, p. 28, no. 71.

to the Trajanic age is illustrated by a head from Ostia,<sup>1</sup> and the beautiful dignified female statue in the Museum at Syracuse, found in the Gymnasium of Syracuse, of which we give a couple of illustrations from photographs kindly supplied to us by the director, Pietro Orsi (figs. 42-3). Related to the Lansdowne portrait by the shape of the hair-dressing is a head on a modern bust in Petrograd (no. 219, figs. 44-5) and Ny Carlsberg no. 666.<sup>2</sup> And that this dressing of the hair in any case continued in Africa to the beginning of Hadrian's reign is shown by a grave relief of stucco from a cemetery close to La Malga by Carthage,<sup>3</sup> which can be dated by the tiles to about A.D. 120. In another Roman province this Flavian-Trajanic dressing of the hair also lingered long, namely in representations of the German matron goddesses from the Rhineland.<sup>4</sup>

(Michaelis, p. 448, no. 50; A. H. Smith, *Catalogue*, no. 50.)

<sup>1</sup> *Notizie degli scavi*, 1913, p. 179, fig. 7. A head in Arlon has big curls above and smaller below, Espérandieu, *Recueil général*, v, p. 279, no. 4112.

<sup>2</sup> Cf. also G. Mendel, *Aphrodisias*, p. 17, fig. 4; Amelung, *op. cit.*, i, pl. 14, no. 116. A variant is the fine head in the

Capitoline Museum, Arndt-Bruckmann, 727-8.

<sup>3</sup> P. Delattre, *Musée Lavigerie*, ii, pl. IX (p. 38 f.).

<sup>4</sup> Lehner, *Provinzialmuseum in Bonn*, ii, pl. XI f.

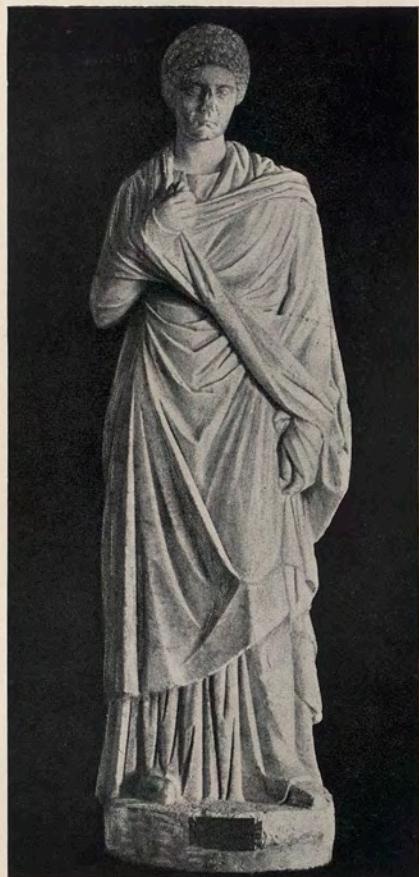


FIG. 42  
STATUE OF A ROMAN LADY  
SYRACUSE

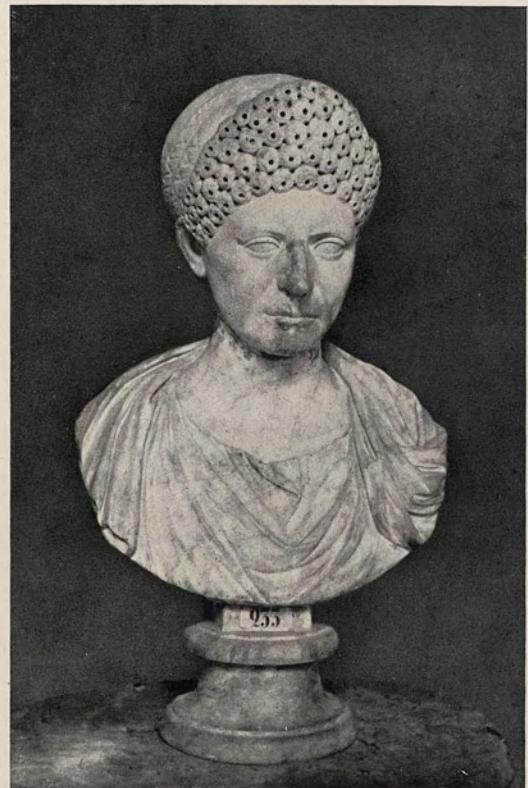


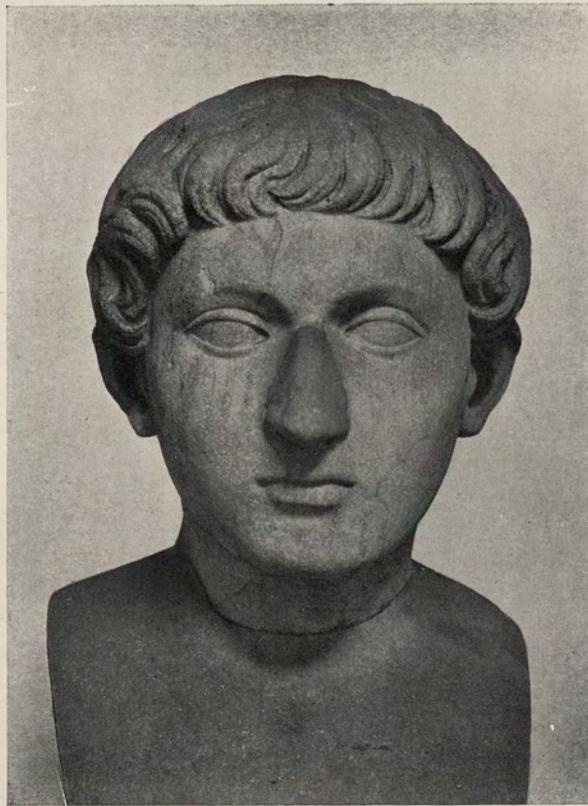
FIG. 44  
HEAD OF ROMAN LADY ON MODERN BUST  
PETROGRAD



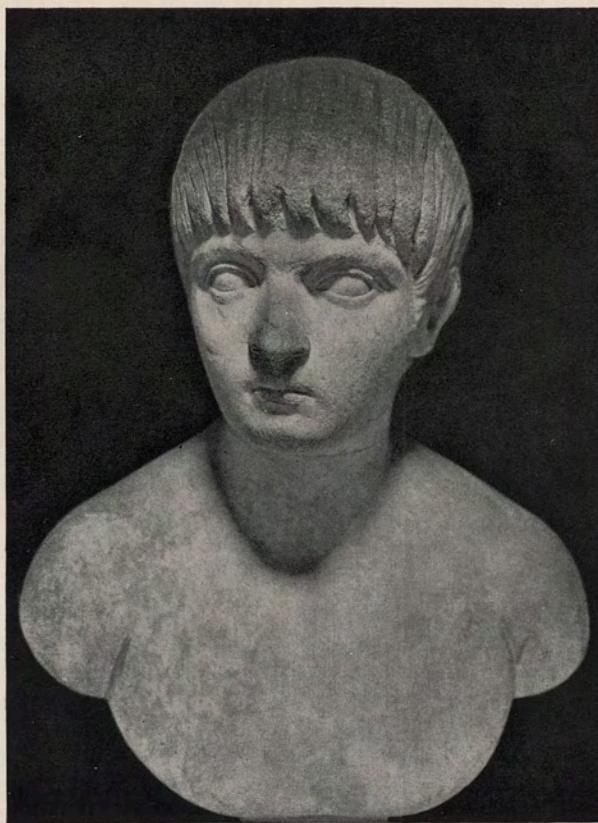
FIG. 43  
HEAD OF THE STATUE  
IN FIG. 42



FIG. 45  
HEAD OF ROMAN LADY ON MODERN BUST  
PETROGRAD



54 HEAD OF A YOUNG MAN



55 BUST OF A BOY OF TRAJAN'S AGE  
INCE BLUNDELL HALL

## 54

HEAD OF A YOUNG MAN. (Ince Blundell Hall :  
Garden Temple.)

[Only head and neck ancient. Marble. Height from chin to crown 0·21. Nose restored in marble.]

This head, executed in a bluish, very crystalline marble, is equally unimportant in execution and expression. Moreover polishing, especially of the mouth, has detracted from it still further. The fall of the hair points to the transition from Trajan to Hadrian (cf. no. 51).

## 55

BUST OF A BOY OF TRAJAN'S AGE. (Ince Blundell Hall :  
Pantheon.)

[Only head ancient. Marble. Height of head 0·19. Nose and ears restored in marble. Face has suffered much from retouching.]

The bust has the hair arrangement of Trajan's age, but it must be noted that the long forehead hair is found in portraits of children even under Domitian, as is shown by the 'stele' in the Palazzo dei Conservatori of the literary prodigy, the child Quintus Sulpicius Maximus.<sup>1</sup>

(55 and 56 are identical with Michaelis, p. 371, nos. 182-3.)

<sup>1</sup> Helbig, *Führer*<sup>3</sup>, 938 (where the rest of the literature is quoted).

## 56

HEAD OF A BOY OF TRAJAN'S AGE. (Ince Blundell Hall :  
Pantheon.)

[Marble. Height 0·46. Restored in marble : nose (splintered off), part of upper lip, right shoulder and base.]

Both the shape of the bust and the fall of the hair prove the date.<sup>1</sup>  
It represents a bold lad with raised head and proud expression.

## 57

HEAD OF A BOY OF TRAJAN'S AGE. (Wilton House.)

[Only head ancient, neck and alabaster bust modern, as also inscription 'Lucius'. Marble of large grain. Height of head 0·19. Restored in marble, nose tip ; in plaster, both ears and part of chin.]

The fall of the hair dates it along with nos. 55 and 56. The bust is in the Double Cube Room. It represents a healthy and charming lad with a gentle and contented expression about the mouth.

(Michaelis, p. 711, no. 194.)

<sup>1</sup> Cf. e.g. a bust in the Louvre. Kekulé, the bust of a boy in the Palazzo Lazzeroni, *Ueber einen Marcellus genannten Kopf*, 54 Arndt-Amelung, 1173. Winckelmannsprogramm, p. 12. Further



56 HEAD OF A BOY OF TRAJAN'S AGE  
*INCE BLUNDELL HALL*



57 HEAD OF A BOY OF TRAJAN'S AGE  
*WILTON HOUSE*



59 HEAD OF HADRIAN  
*HOUGHTON HALL*



58 BUST OF HADRIAN  
*MARGAM PARK*

## 58

## BUST OF THE EMPEROR HADRIAN. (Margam Park.)

[Marble. Height 0·85, of head 0·30. Base and almost whole bust, except left shoulder, modern. Restored in marble, nose tip and left ear. Surface somewhat corroded by moisture. Heavy traces of drilling of pupils.]

This is not a specially important portrait of the Emperor, and was found by Gavin Hamilton in 1769 in Hadrian's Villa near Tivoli.

(Michaelis, p. 520, no. 9; Bernoulli, *Röm. Ikon.* ii. 2, p. 116, no. 97.)

## 59

## HEAD OF HADRIAN. (Houghton Hall.)

[Marble. Height from chin to crown 0·29. Restored in marble : nose tip, most of right ear and breast, which is united to neck with cut surface. Left ear broken off, surface, especially beard, somewhat cleaned. There is no drilling of pupils, but running drill is very subtly used in hair.]

A fine and life like portrait of the Emperor, which by the narrowness of the cheeks produces a youthful impression. The expression of the mouth is especially good, and in connexion with the inclination of the neck and its turn towards the left shoulder gives an excellent momentary effect.

(Michaelis, p. 324, no. 12; Bernoulli, *Röm. Ikon.* ii. 2, p. 116, no. 96.)

60

## HEAD OF HADRIAN. (Lansdowne House.)

[Breast, base, and greater part of neck modern. Marble. Height of head 0·30. Nose and part of ears restored in marble. Edges of brows damaged. Pupils not drilled.]

In spite of cleaning this is an excellent and animated portrait of the Emperor, who is stout, vigorous, and energetic, without the usual suggestion of nervousness.

(Michaelis, p. 451, no. 60; Bernoulli, *Röm. Ikon.* ii. 2, p. 116, no. 93.)

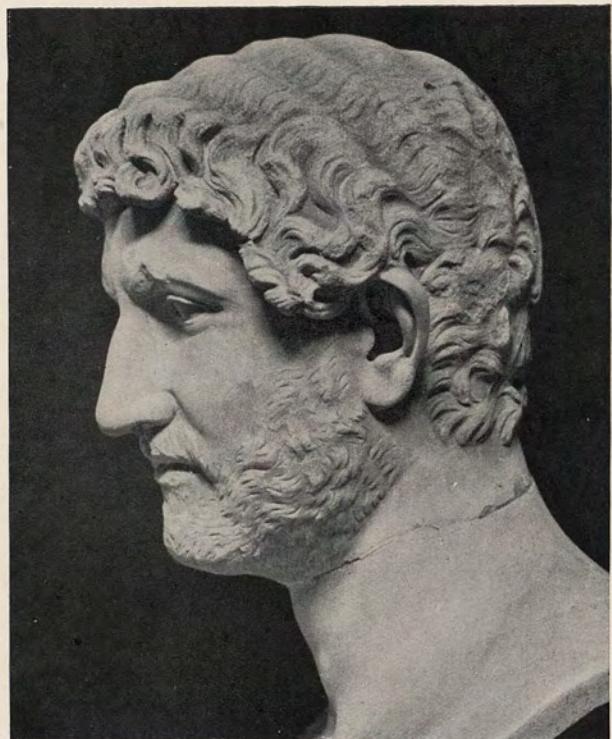
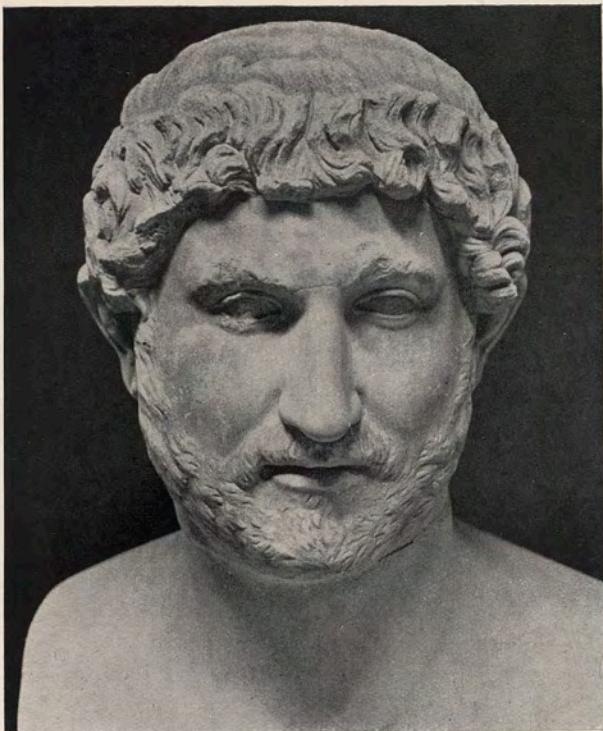
61

## HEAD OF HADRIAN. (Ince Blundell Hall : Garden Temple.)

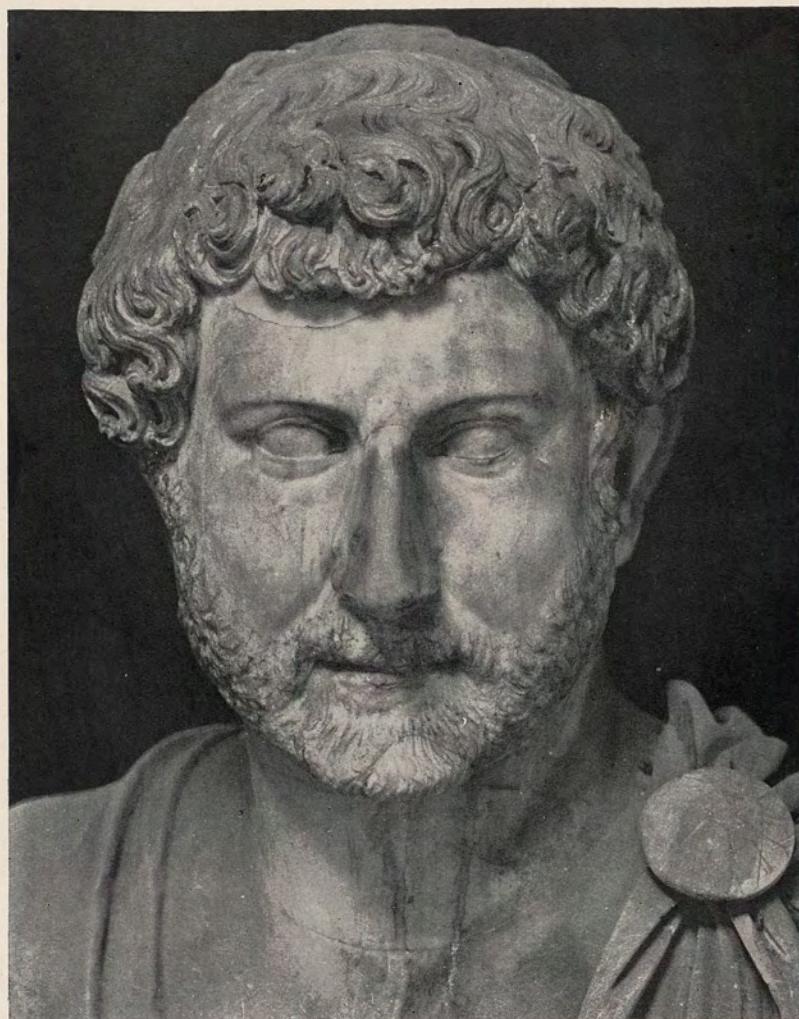
[Only head and neck ancient. Marble. Height of the head is 0·31. Restored in marble : nose, part of chin, ears, and small piece of forehead and forehead hair ; in plaster : parts of the lips. Pupils not drilled.]

The head, in spite of patching and cleaning, is a very good portrait of the Emperor, of the 'nervous' type, as is particularly shown by the modelling of the forehead and the lower eyelid. It comes from the Villa Mattei.

(Michaelis, p. 359, no. 84. Michaelis's doubts about the genuineness of the head are unfounded. Bernoulli, *Röm. Ikon.* ii. 2, p. 116, no. 94.)



60 HEAD OF HADRIAN *LANSDOWNE HOUSE*



61 HEAD OF HADRIAN *INCE BLUNDELL HALL*



FIG. 46 HEAD OF A ROMAN GIRL  
*MAGAZZINO COMUNALE*

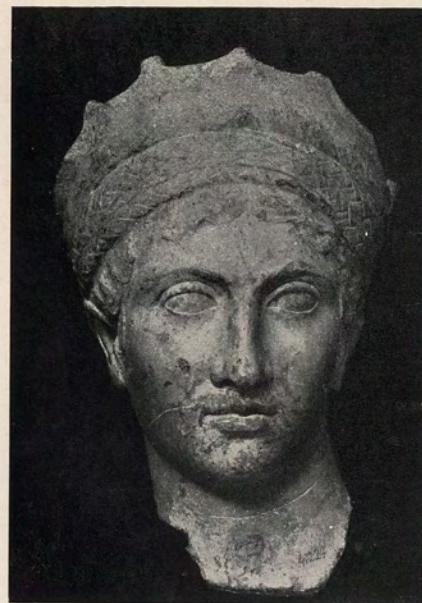


FIG. 47  
HEAD OF PLOTINA  
*ATHENS*



FIG. 48  
HEAD OF PLOTINA  
*ATHENS*

## 62

## HEAD OF THE EMPRESS SABINA. (Margam Park.)

[Only head to beginning of neck ancient. Marble. Height of head to top of diadem 0·28. Nose tip restored in marble. Parts of ears and diadem broken away. Surface somewhat damaged by treatment with acid. Otherwise in first-rate preservation and shows good technique of drilling in locks of back hair. Pupils not drilled.]

The head was found along with the bust of Hadrian, no. 58, in Hadrian's Villa; this proves that the whole group of portraits of the same woman collected by Bernoulli really represent Sabina, which Bernoulli does not venture to state positively. As further proof we may adduce the indented diadem worn by the Empress, who is in the prime of life. The same diadem, but without indentations, is worn also by ordinary Roman ladies of the time, as a whole series of private portraits shows.<sup>1</sup> The oldest example I know of a diadem with indentations is the head of Domitia Longina in the Louvre.<sup>2</sup> Taking this into consideration it is more reasonable to describe a fine female head in the Magazzino comunale (fig. 46)<sup>3</sup> as a private portrait, since the diadem has no indentations, and not, as some think, as Domitia Longina, to whom the charming young girl has no likeness. We find an indented diadem also worn on a head of colossal dimensions in the National Museum at Athens (figs. 47-8),<sup>4</sup> which by its treatment of the hair belongs to the age of Trajan. The head comes from Crete, and may well be conceived of as an idealized or a provincially altered portrait of the Empress Plotina, since both the indented diadem and the size exclude the idea of a private portrait.

<sup>1</sup> Cf. a head in the Uffizi at Florence, Inventory of 1914, no. 118; Photo Brogi, 9229; also Margaret Wyndham, *Leconfield Collection*, pl. 28; Amelung, *Vat. Katal.*, ii, pl. 12, no. 42 (p. 112); Ny Carlsberg, 809. Brit. Mus. no. 1924 ('Herennia Etrusilla') = Altmann, *Röm. Grabaltäre*, p. 215, fig. 174. The diadem in this case is set with pearls, but not, as Altmann

says, indented.

<sup>2</sup> Bernoulli, *Röm. Ikon.* ii. 2, pl. XXI (p. 65); cf. Amelung, *Vat. Katal.*, ii, pl. 71, no. 355 (p. 545). Here the upper part of the diadem is wanting, but the features might well be Domitia's.

<sup>3</sup> Arndt-Amelung, 159-60.

<sup>4</sup> Museum, no. 345.

In her portraits the Empress Sabina wears sometimes a roll-shaped diadem<sup>1</sup> and sometimes the indented type: the latter e.g. in the relief depicting her apotheosis in the Palazzo dei Conservatori,<sup>2</sup> and in a portrait head in the same collection,<sup>3</sup> where in both cases large parts of the diadem are restored, but the remains preserved plainly show that it was indented. Also in the two heads in the Museum of the Thermae<sup>4</sup> there are plain traces of the original indentations, while in a third head of Sabina in the same museum<sup>5</sup> the edges of the diadem are too much destroyed to say what was its original form.

(Michaelis, p. 520, no. 11, who has too low an estimate of it as a work of art. Bernoulli, *Röm. Ikon.* ii. 2, p. 131 f.)

## 63

## COLOSSAL HEAD OF ANTINOUS. (Lansdowne House.)

[Only head and neck ancient. Marble. Height of head 0·34. Restored in marble: part of the vine-leaves, nose, lips, and part of chin.]

This is Antinous as the youthful Dionysos with vine-wreath in his hair and the 'mitra' on his forehead, like the well-known statue from the Villa Casali, now in the Ny Carlsberg Gallery.<sup>6</sup> The eyebrows are strongly characterized.

The head was found in 1769 in Hadrian's Villa at Tivoli, and must have been smuggled out of Italy by Hamilton.

(Michaelis, p. 453, no. 64; A. H. Smith, *Catalogue*, no. 64.)

<sup>1</sup> Stuart Jones, *Museo Capitolino*, pl. 40, no. 94 (p. 179); Amelung, *Vat. Katal.*, i, pl. 86, no. 712 (p. 800), and ii, pl. 71, no. 359 (p. 549); Bernoulli, *Röm. Ikon.* ii. 2, pl. XL, and p. 128 f., nos. 1, 2, and 4. Head in the Uffizi, Bernoulli, *ib.*, no. 6. (Inventory of 1914, no. 161), much retouched. Ny Carlsberg, 683. In the magazine of the National Museum at Athens is a much damaged head of Sabina, with lofty turban hair-dressing, no. 449.

<sup>2</sup> Brunn-Bruckmann, 405; Helbig, *Führer*<sup>3</sup>, no. 990.

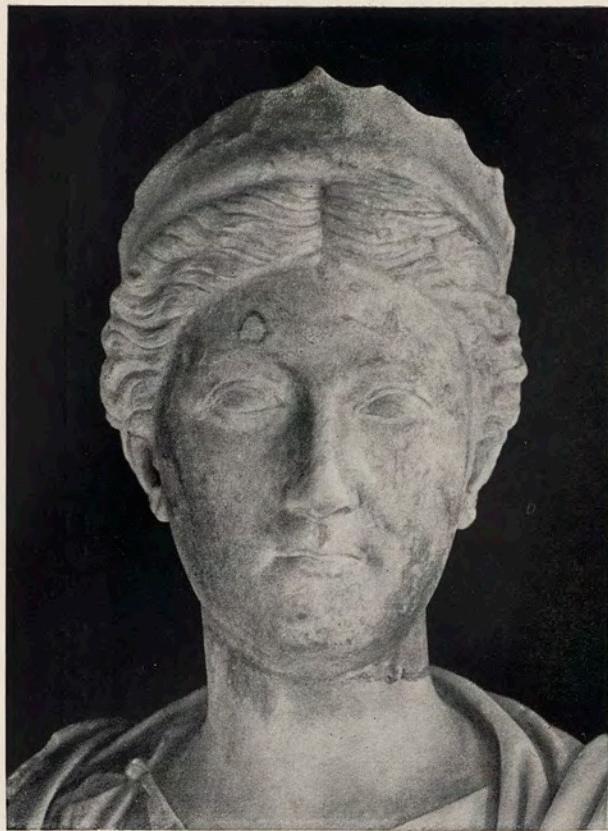
<sup>3</sup> *Bullettino comunale*, 1877, pl. V.

<sup>4</sup> Hekler, *Greek and Roman Portraits*,

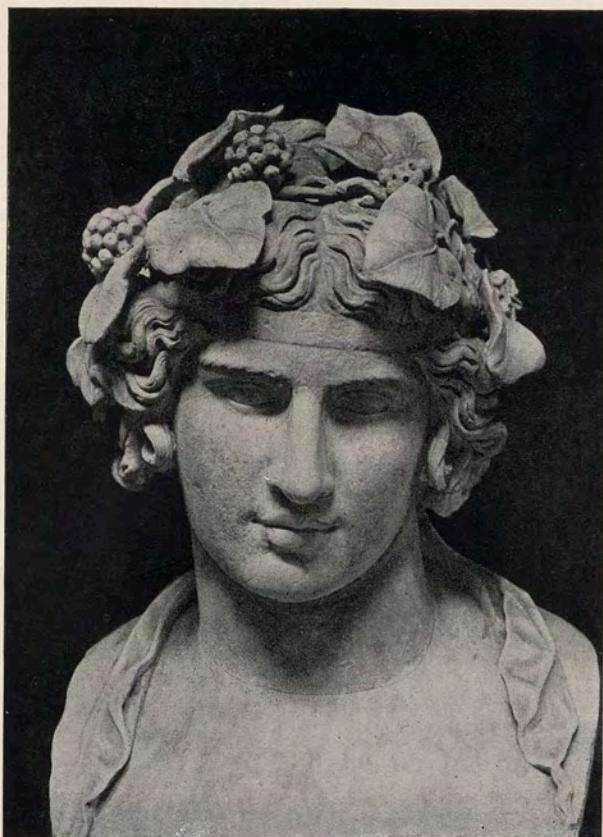
p. 257 a and b (Helbig, *Führer*<sup>3</sup>, 1413 and 1415). R. Delbrück, *Bildnisse römischer Kaiser*, pl. XIX.

<sup>5</sup> Museum, no. 577. The so-called Sabina from the Theatre of Vaison is so restored that the portrait is valueless. Cf. J. Sautel, *Les statues impériales du Musée de Vaison*, Avignon, 1920, pls. VII-VIII.

<sup>6</sup> Ny Carlsberg, 548; Winckelmann, *Geschichte der Kunst*, ii, p. 844; Furtwängler, *Sammlung Somzée*, p. 44 f. and pl. XXVIII—XXIX. For the statues of Antinous see the latest treatment in F. Poulsen, *Delphi*, p. 324.



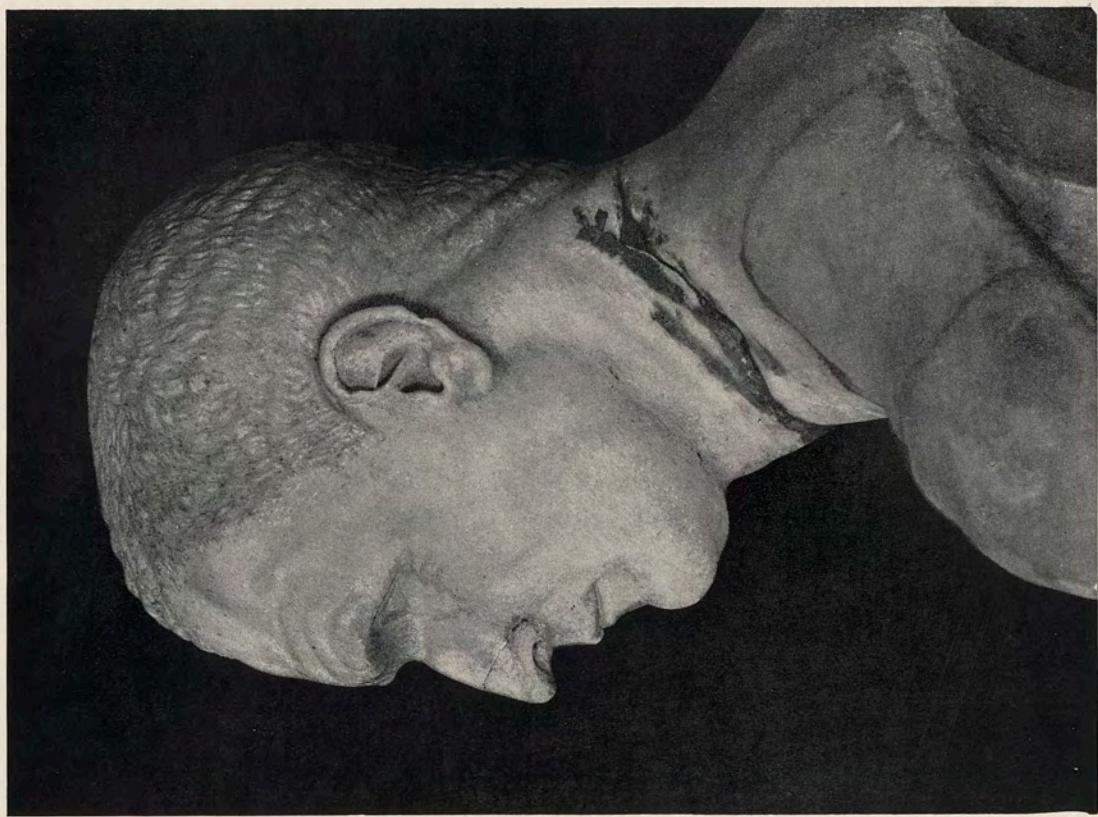
62 HEAD OF THE EMPRESS SABINA MARGAM PARK



63 COLOSSAL HEAD OF ANTINOUS LANSDOWNE HOUSE

64 BUST OF A BEARDLESS MAN OF HADRIAN'S AGE HOLKHAM HALL

See also next Plate



BUST OF A BEARDLESS MAN OF HADRIAN'S AGE.  
(Holkham Hall.)

[Marble. Height from lower edge of breast to crown 0·55, from chin to crown 0·24. Head has been broken off from bust, and bust shattered, but the peculiar alabaster-like marble shows that all belong together. Restored in marble: nose-tip, inscription plate, and base of the bust; in plaster: part of right ear and lines of the breaks. Surface in splendid preservation with original porcelain-like polish: but pupils have certainly not been drilled.]

The shape of the bust, which includes the beginning of the upper-arm and the first rib,<sup>1</sup> is as typical of the Hadrianic age as the resemblance to porcelain given by polishing.<sup>2</sup> In the structure of the head, the characterization of the eyebrows and forehead wrinkles, and in the energetic expression of the finely closed mouth, the bust is closely related to head no. 658 in the Ny Carlsberg Gallery, so nearly that the two seem brothers.<sup>3</sup> The latter head, whose date has been differently given (Lippold has proposed to put it in the Flavian age),<sup>4</sup> is thus dated to the age of Hadrian and like the Holkham head has 'porcelain skin'. The Flavian stamp is due to the fact that some of the sensibility of Flavian portraiture is preserved in these heads, as in the Trajanic bust at Margam, no. 48. In these heads there is a psychological refinement and some 'staccato' in the execution, which suggests the art of Tacitus and is characteristic of the whole silver age, and is even retained in the peculiar mournful head in Boston, which from its hair treatment belongs to the

<sup>1</sup> Cf. Arndt-Bruckmann, 752 (= Ny Carlsberg, 681); Delbrück, *Äntike Porträts*, pl. 45; Stuart Jones, *Museo Capitolino*, pl. 58, no. 74, and pl. 47, no. 9; Ny Carlsberg, 687. On the other hand, Ny Carlsberg 692 is still Trajanic in the shape of the bust, while the hair is already Hadrianic.

<sup>2</sup> On this point see F. Poulsen, *Ikonographische Miscellen* (Kgl. Danske Vidensk.

Selskab, Hist.-fil. Meddel., iv, 1921, no. 1), p. 84 f.

<sup>3</sup> Crowfoot, *Journal of Hellenic Studies*, xx, 1900, p. 35 f. and pl. III; Hekler, *Greek and Roman Portraits*, pl. 221; Arndt-Bruckmann, text to pls. 781-4.

<sup>4</sup> Lippold, *Röm. Mitth.* xxxiii, 1918, p. 28, note 3. For the opposite view F. Poulsen, *Ikonographische Miscellen*, p. 70 f.

Antonine age.<sup>1</sup> What also reminds of earlier times and seems to be non-Hadrianic, is the quite short hair. This must be regarded as an individual peculiarity and does not lack parallels, e.g. it occurs again in two Athenian heads of 'Kosmetai', of which one belongs to the age of Trajan, the other is of A.D. 145-6, and so is post-Hadrianic.<sup>2</sup> A head in Grand-Saconnex,<sup>3</sup> which is dated in Flavian times but might well be later, has similar short hair.

Like the bust at Margam (no. 48) this Holkham bust ranks among the finest work of Roman portraiture, and Michaelis, who makes no attempt to date it, expresses lively admiration for it. The modern name 'Sulla' is in so far intelligible, that it is a definitely aristocratic type, cold and selfish, intelligent and severe, and thus a spiritual relative of the great dictator, later than his time by about 200 years.

(Michaelis, p. 311, no. 29; Bernoulli, *Röm. Ikon.* i, p. 91 f., fig. 13.)

<sup>1</sup> Hekler, *ib.*, pl. 229.

p. 391; Arndt-Bruckmann, 381 and 384.

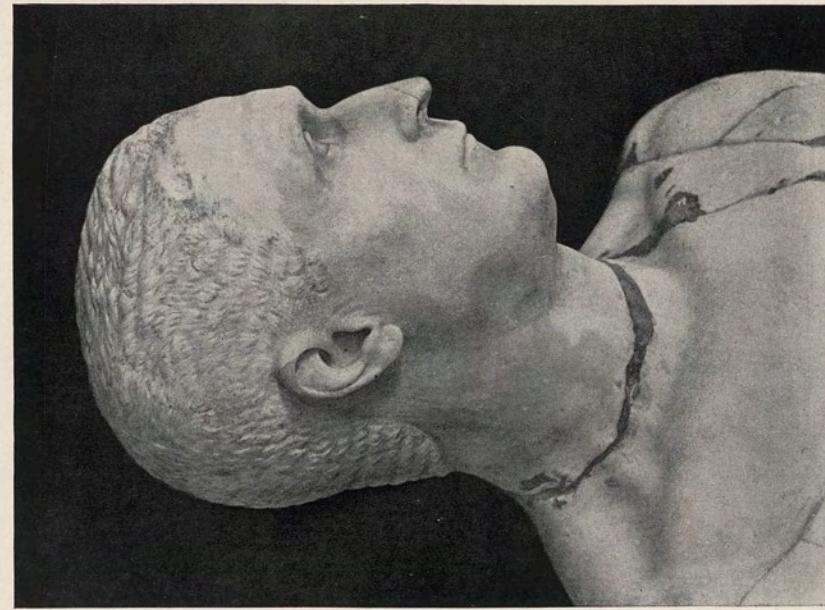
<sup>2</sup> Graindor, *Bull. de corr. hell.*, 1915,  
p. 300, and pl. XVI; p. 324, fig. 15;

<sup>3</sup> Arndt-Amelung, 1922-3.

See also previous Plate

*HOLKHAM HALL*

64 BUST OF A BEARDLESS MAN OF HADRIAN'S AGE



*ROSSIE PRIORY*

65 COLOSSAL HEAD OF A ROMAN RESTORED BY THOR WALDSEN



## COLOSSAL HEAD OF HADRIAN'S AGE. (Rossie Priory.)

[Head and neck alone ancient. Marble. Height of bust 0·80, of head 0·36. Head very much restored in marble by no less a person than Thorwaldsen; nose, left side of forehead, left brow, left cheek to near ear, left ear, chin, and part of lower lip modern. Right side of face ancient, with old and good weathering; but forehead hair somewhat damaged. Pupils not drilled, but front hair deeply drilled. Rough surface of crown and a hole over left ear show that the head wore metal-wreath.]

Both the treatment of the hair and the short cropped beard point to Hadrian's age, as do the absence of drilled pupils and the nervous expression of the face. In the treatment of hair and beard the head may be most closely approximated to the so-called ' Clodius Albinus ', which in reality, as the shape of the bust in the Capitoline replica shows, is of Hadrian's period and, since there are three certain replicas, must represent a famous man of this age.<sup>1</sup> Michaelis and Bernoulli conjecture that Caracalla is represented in this Rossie head, but this is quite out of the question. It is, as the dimensions show, a well-known and highly respected man of Hadrian's age, but the replicas are not known to me.

(Lord Kinnaird, *Rossie Priory*, no. 20, 'Nero'; Michaelis, p. 650, no. 20; Bernoulli, *Röm. Ikon.* ii. 1, p. 399.)

<sup>1</sup> Bernoulli, *Röm. Ikon.* ii. 3, p. 20 and pl. IX; Stuart Jones, *Museo Capitolino*, pl. 46, no. 49 (p. 202).

## 66

## BUST OF A ROMAN OF HADRIAN'S AGE. (Holkham Hall.)

[Marble. Height of bust (exclusive of the base) 0·56, of head 0·24. Reproduction of lower part of bust was impossible owing to its high and difficult position. Head has been broken in two and separated from bust, but, in spite of very regular line of break across the neck, the whole seems to belong together and to be quite genuine. Restored in marble : nose, right brow, with adjoining part of forehead, some locks over right ear, part of left cheek, base and half of inscription plate ; in plaster : left ear and part of moustache. Pupils not drilled, but running drill applied to some extent in hair.]

The bust, which according to the family records was acquired in 1752, does not represent Hadrian, as Bernoulli states following Michaelis, and is not restored beyond recognition. It is a Roman of Hadrian's age, an aristocratic type like no. 64, with severe countenance, watchful eyes, and harsh upturned gaze, firm and hard mouth, with thin lips and drawn-down angles. The forehead is strongly accentuated, with defiant wrinkles and arched brows. He is one of those hard, embittered senators of the imperial age, excluded from the power which they felt themselves strong and clever enough to possess, and discontented with being under the necessity of revenging themselves on the new rulers by attacking the fair fame of the emperors, which they themselves or their literary friends could disparage with their sharp and clever pens.

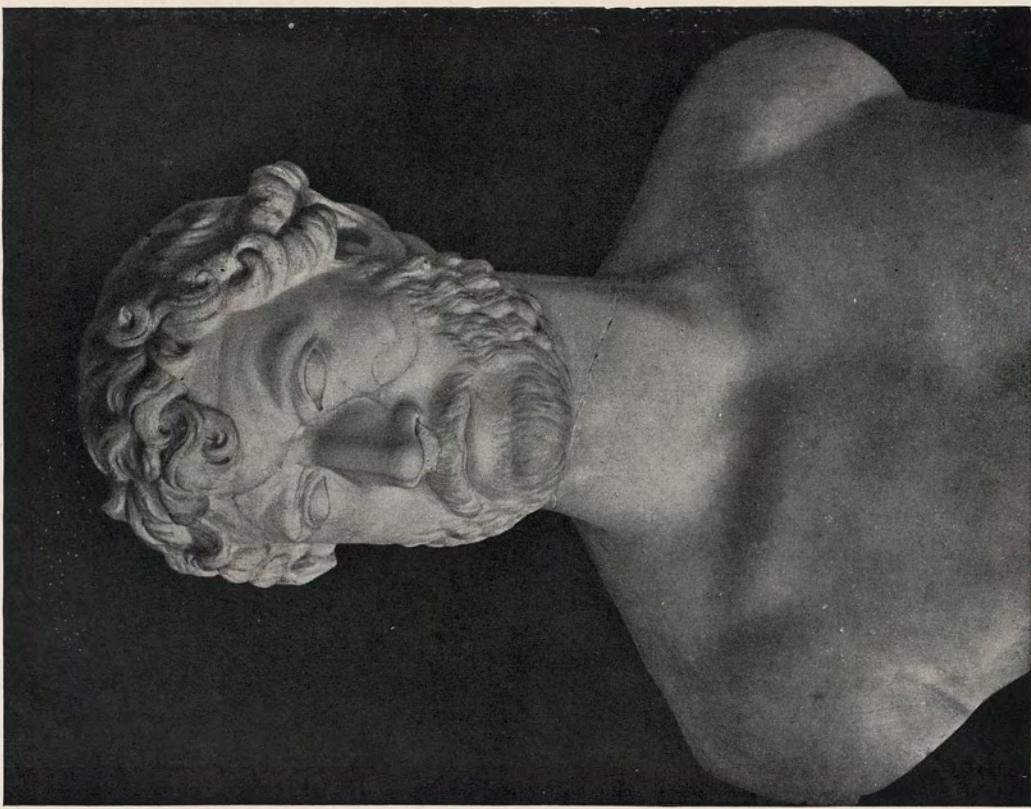
(Michaelis, p. 303, no. 9 ; Bernoulli, *Röm. Ikon.* ii. 2, p. 116, no. 95.)

## 67

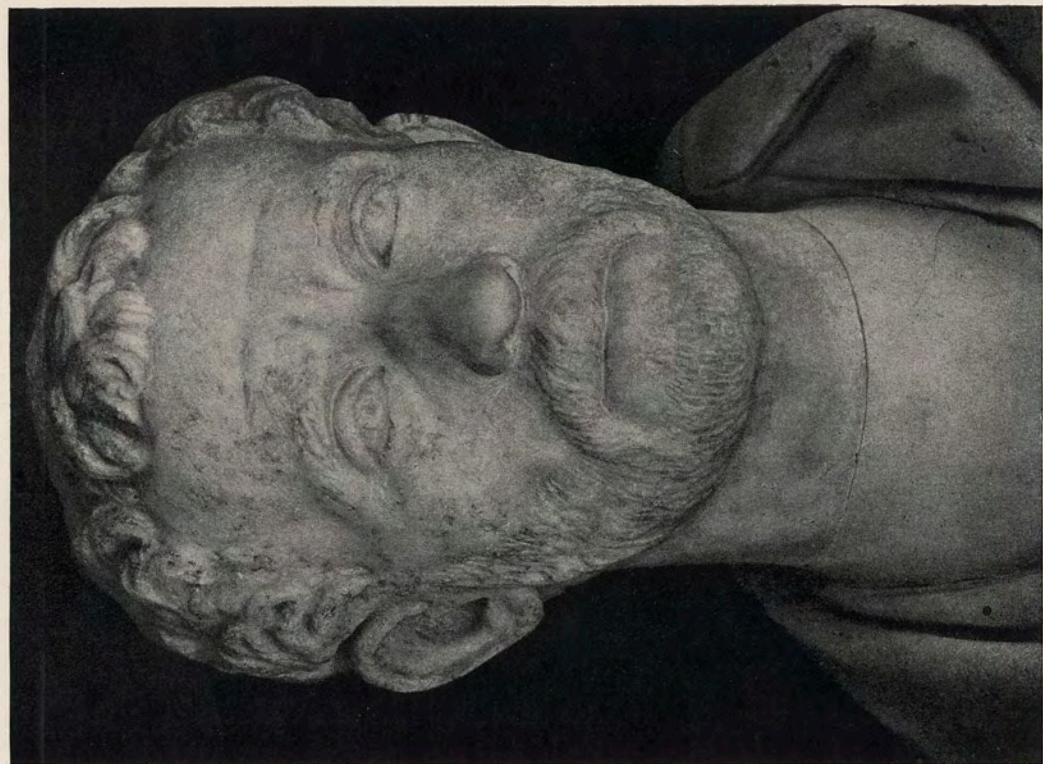
## BUST OF AN OLD MAN. (Holkham Hall.)

[Head by means of a modern neck is set on a bust, which is ancient to middle of base, but which perhaps does not belong, as it

66 BUST OF A ROMAN OF HADRIAN'S AGE HOLKHAM HALL



67 BUST OF AN OLD MAN HOLKHAM HALL



is of more coarse-grained marble than head. Height from chin to crown 0·27. Restored in marble, nose and left ear. Surface somewhat retouched, so that the beard especially has suffered. Pupils drilled.]

The short and for the most part incised beard and the mournful expression of the head make one think in the first place of the third century A.D., by the middle of which a series of portraits suggest the characteristics of Oedipus of old, *δυσαίων καὶ μακράων θ'* (*O.C.* 150).<sup>1</sup> But the treatment of the beard is more plastic, the drilling of the pupils more discreet than is usual in the third century, and like that of the locks in the front hair suggests rather the time of Hadrian. Nor does there appear in the modelling of the cranium that peculiar arching above the ears which betokens the third century. It is certainly a Hadrianic portrait of an old man heavily loaded with care, with hollow temples and cheeks. The very expression of the face suggests a contemporary head of a barbarian in the Ny Carlsberg Gallery;<sup>2</sup> and both for expression and beard-treatment one may compare it with the portrait of the 'Kosmetes' Sosistratos at Athens, which is dated to A.D. 154–5.<sup>3</sup> An erroneous dating explicable for similar reasons has also been attempted in the fixing of the so-called 'Probus' at Naples (fig. 49, facing p. 84), where the treatment of both hair and beard is typical of Hadrian's age.<sup>4</sup> One has more doubt with respect to the fine beardless head at Grand-Saconnex,<sup>5</sup> and yet, in this case too, I should hold that it is of Hadrian's age and not of the third or fourth centuries A.D.

(Michaelis, p. 304, no. 14, wrongly states that the bust is of doubtful authenticity.)

<sup>1</sup> Cf. the bronze head from Ponte Sisto, now in Boston, *Röm. Mittb.* xxvi, 1911, p. 253; Photo., Coolidge, 8009; a head in Munich, Arndt-Bruckmann, 555 (= Hekler, *Greek and Roman Portraits*, 295 b). Cf. also Arndt-Bruckmann, 551–2; Amelung, *Vat. Katal.*, i, pl. 3, no. 16; M. Wyndham, *The Leconfield Collection*,

pl. 26; Ny Carlsberg, 749 a, &c.

<sup>2</sup> Ny Carlsberg, 468; Arndt-Bruckmann, 50.

<sup>3</sup> Graindor, *Bull. de corr. hell.*, 1915, p. 320 f., pl. XVIII, and 1916, p. 75 f.; Arndt-Bruckmann, 383.

<sup>4</sup> Guida Ruesch, 1064.

<sup>5</sup> Arndt-Amelung, 1924–5.

## 68

## A ROMAN OF HADRIAN'S AGE. (Wilton House.)

(See fig. 50.)

[Head alone is ancient and placed with cut surface on a modern alabaster bust with inscription 'L. Verus Caesar'. Marble. Height from chin to crown 0·33. Restored in marble : part of the crown, nose, and lips. Ears damaged. Surface much retouched, even engraving of pupils not original.]

The fall and treatment of the hair and the short full beard permit a dating. The head is not important, but of its genuineness there can be no manner of doubt. The bust is in the Single Cube Room.

(Michaelis, p. 710, no. 187.)

## 69

## BUST OF A ROMAN OF HADRIAN'S AGE. (Ince Blundell Hall : Garden Temple.)

[Marble. Total height 0·77, from chin to crown 0·29. Restored in marble : base of bust, part of left breast and shoulder, small part by right armpit and on middle of back, centre of lower lip, nose, and part of ears.]

The shape of the bust and the fact that the pupils are not drilled, point to Hadrian's age, though the very disintegrating drilling of the hair, and the curled full beard might tempt one to a rather later dating in the age of the Antonines. It is a somewhat later stage in the development than we find in the physiognomically related bust, no. 225 in Petrograd (figs. 51-2), which has a more archaic shape

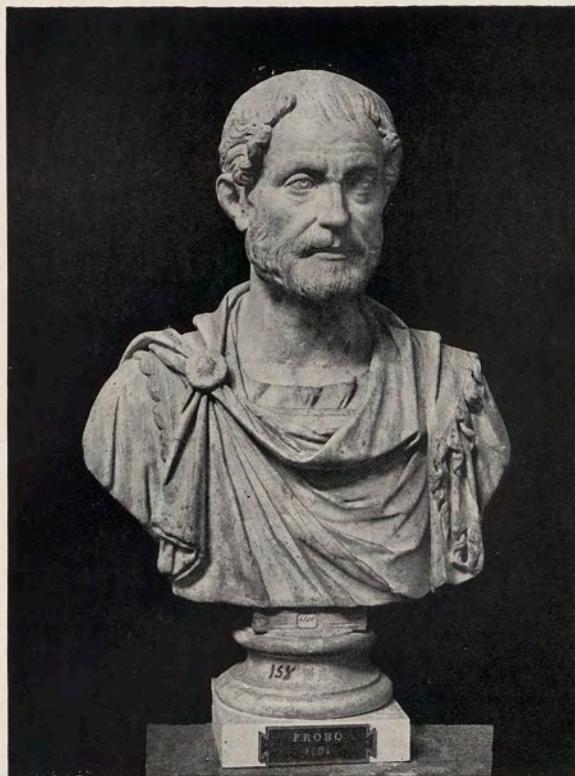


FIG. 49 THE SO-CALLED PROBUS  
MUSEO NAZIONALE, NAPLES

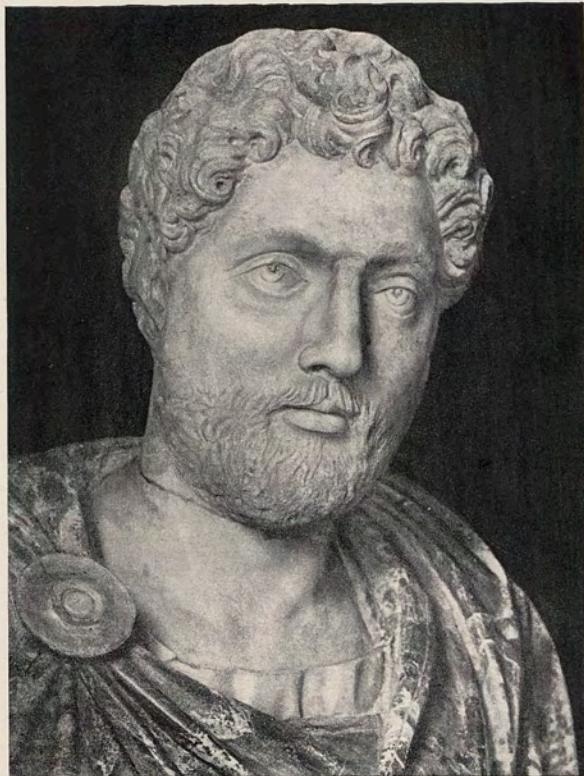


FIG. 50 (NO. 68) ROMAN HEAD  
WILTON HOUSE



FIG. 51 BUST OF A ROMAN  
PETROGRAD

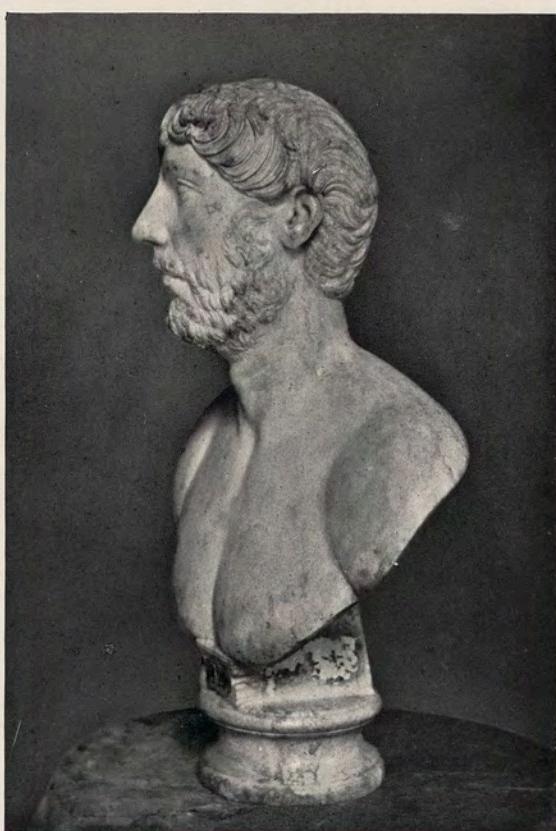
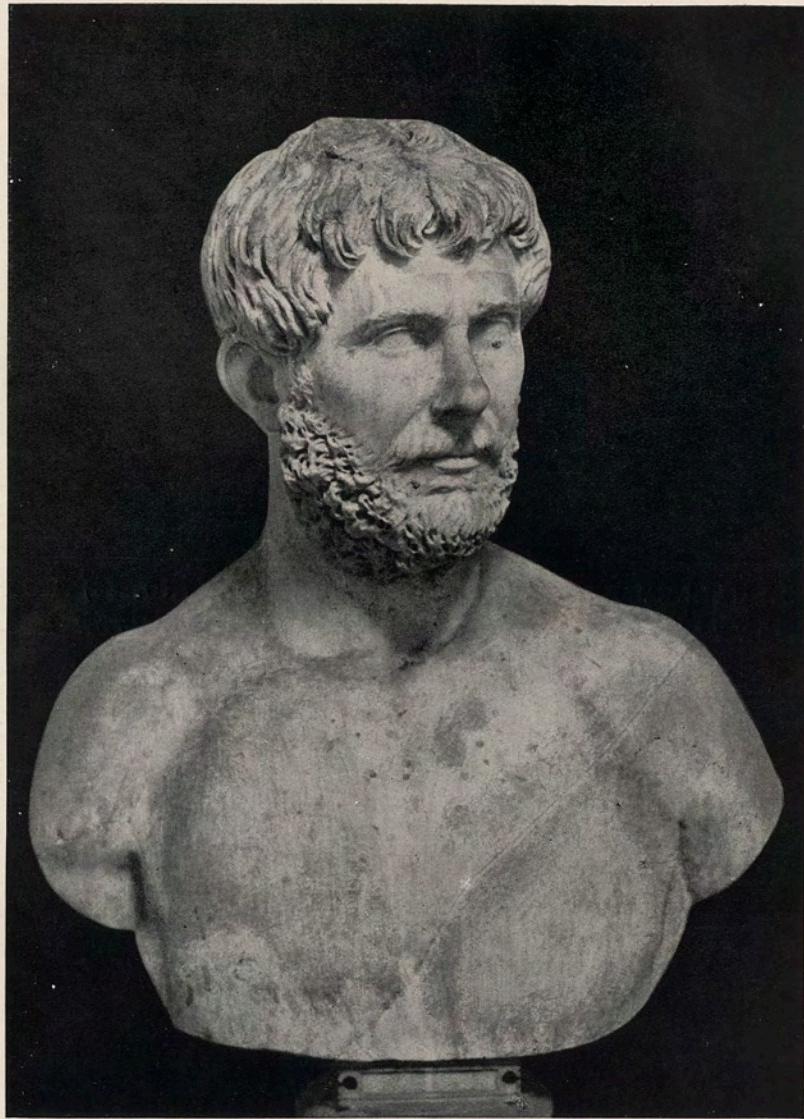


FIG. 52 BUST OF A ROMAN  
PETROGRAD



69 BUST OF A ROMAN OF HADRIAN'S AGE  
*INCE BLUNDELL HALL*

(almost Trajanic) and a similar half beard, but this like the hair is not so much drilled. On the other hand the bust in Petrograd has drilled pupils. It is an instructive example as showing how the radical alterations in marble technique of the Hadrianic period<sup>1</sup> do not progress evenly, but that new and old cross and blend for a long time. A still longer full beard, much broken up by drilling, is found in the bust of Apollodorus, the architect whom Hadrian drove into exile and to death.<sup>2</sup> Moreover, the portrait of the 'Kosmetes' Onasos at Athens, which formerly was dated to A.D. 161-2 but as Graindor has pointed out belongs to the time of Hadrian,<sup>3</sup> shows kindred features in the treatment of hair and beard and the absence of drilling in the pupils. There has been too great a tendency to date portraits of Hadrian's age in the following period of the Antonines, e.g. the fine head from Carnuntum.<sup>4</sup> We have undoubtedly a Greek portrait of the time of Hadrian, like the portrait of Apollodorus, in the head in the Palace of Munich, which Arndt hesitates to date precisely.<sup>5</sup> The Ince bust is well executed and represents a man of character with tightly closed lips, full cheeks, energetic upward gaze, and very powerful brows. The forehead is low and furrowed by two deep wrinkles. In this portrait head there is more character than intelligence, and the restored vulgar pug-nose does not contribute to increase the spiritual expression.

(Michaelis, p. 360, no. 90, calls it Antoninus Pius.)

<sup>1</sup> F. Poulsen, *Ikonographische Miscellen*, pl. XVII; Arndt-Bruckmann, 385.  
p. 84 f. <sup>4</sup> *Arch. epigr. Mitt. aus Oesterreich*, xx,  
<sup>2</sup> Hekler, *Greek and Roman Portraits*, 276. 1897, pl. VII, p. 233 f.  
<sup>3</sup> *Bull. de corr. hell.* xxxix, 1915, p. 313. <sup>5</sup> Arndt-Amelung, 982.

## ROMAN LADY OF HADRIAN'S AGE. (Rossie Priory.)

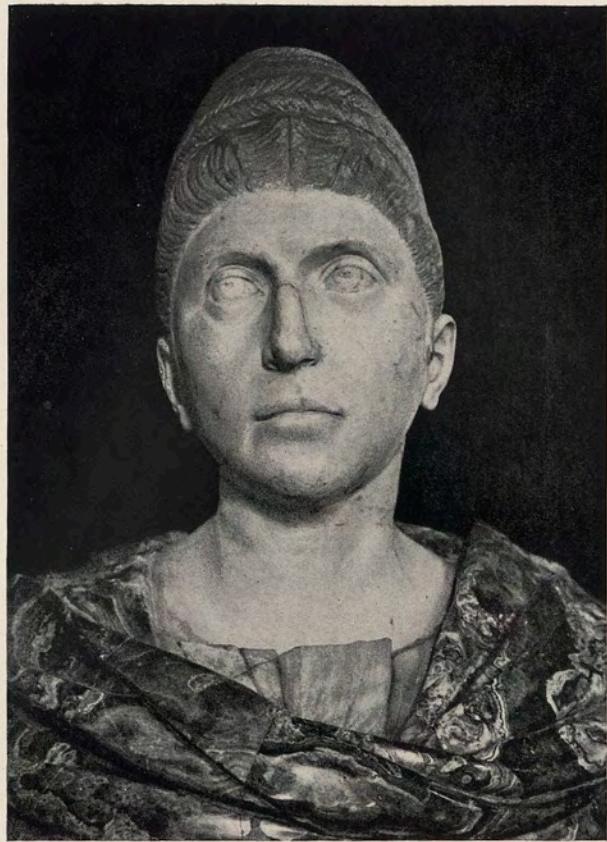
[Head placed with cut edge on modern bust. Height of bust 0·52, head 0·24. Marble. Nose restored in marble. Big spots of calcareous deposit above right brow and on neck. Pupils drilled, traces of ' porcelain ' skin and holes for ear-rings.]

The arrangement of the hair reminds us of that of Matidia, and from it and from the polish of the surface and the drilled pupils we get the date. She is a middle-aged woman with a discontented expression on the thick-lipped mouth and a remarkably short chin. A head in New York (fig. 53, after no. 104) is so like, that if it is not the same person, as I am most inclined to believe, it is in any case a sister. She, too, has the same front hair brushed back, but over this a plait from ear to ear, and behind not a simple hair knot but the turban dressing. A third sister in structure of face, expression and hair-dressing is bust 11 in the Palazzo dei Conservatori, which is without any reason called 'giovinetta africana'. Related to it by drilling of the pupils and treatment of the front hair is a head formerly in the collection of Michel Ritsos, of which I have seen a photograph in the dépôt of the British Museum.

(Lord Kinnaird, *Rossie Priory*, no. 28, where it is dated in the second half of the second century A.D. Michaelis, p. 651, no. 28, who equally incorrectly compares it to the portraits of Crispina, wife of Commodus.)

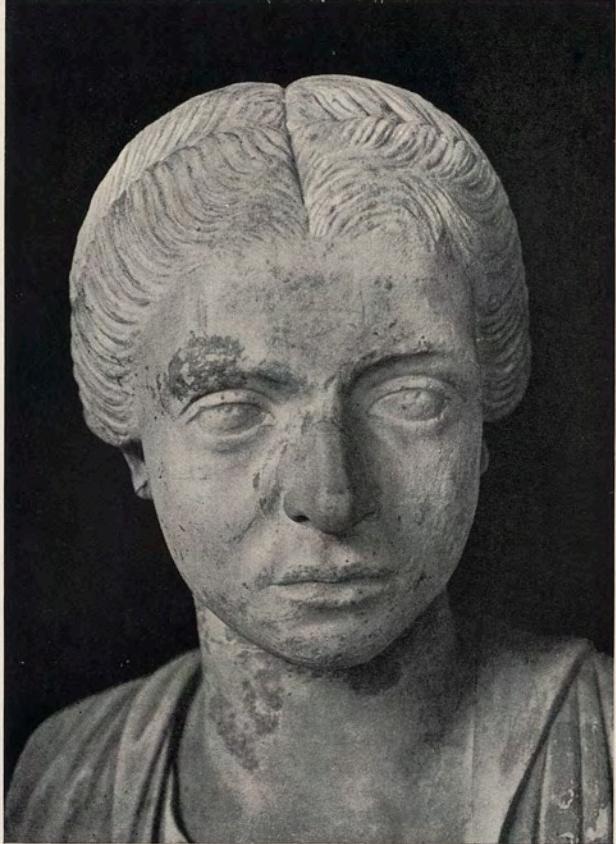
## ROMAN LADY OF HADRIAN'S AGE. (Wilton House.)

[Head placed on modern bust, which bears the inscription ' Marcia '. Marble. Height of head to lowest edge of plait 0·22.



71 ROMAN LADY OF HADRIAN'S AGE

*WILTON HOUSE*



70 ROMAN LADY OF HADRIAN'S AGE ROSSIE PRIORY

72 BUST OF A ROMAN LADY OF HADRIAN'S AGE HOLKHAM HALL



Restored in marble : nose, ears, back of head, and whole circle of plait. Pupils drilled. Surface a good deal cleaned, especially the mouth has suffered. But the originally fine and sagacious lady's face still preserves its character.]

The treatment of the hair, as restored, is like that of the elder Faustina, but the front hair preserved reminds one most of the hair-dressing of the ages of Trajan and Hadrian,<sup>1</sup> and the drilled pupils point to the time of Hadrian. In portraits that are contemporary with Faustina the Younger we certainly meet again with the brushed back front hair,<sup>2</sup> but it looks different. The closest parallel to the Wilton head is a bust in the Capitoline Museum, which Stuart Jones dates as 'late Hadrianic or early Antonine'.<sup>3</sup> The bust is in the Double Cube Room.

(Michaelis, p. 711, no. 188.)

## 72

## ROMAN LADY OF HADRIAN'S AGE. (Holkham Hall.)

[Marble. Head has been broken off and bust broken in two, but as in no. 64 in same collection parts seem certainly to belong together, so that whole bust is ancient. Nothing is modern but inscription plate and base of bust. By reason of awkward and high position it was impossible to photograph whole bust. Height of bust from lower edge of breast 0·58, of head 0·27. Restored, in marble : the nose tip, a part of the chin, and large parts of the bust, especially its shoulders ; in plaster, a small speck over the left brow. The surface is cleaned, and the lips especially have suffered. The head was purchased in 1752.]

The shape of the bust is Hadrianic. The hair-dressing is very peculiar : two long locks of hair are drawn through a ring over the centre of the forehead and form the upper edge of the high waves of

<sup>1</sup> Cf. the bust in the Louvre and the heads related to it, *Monuments Piot*, iv, 1898, p. 253, fig. 2.

<sup>2</sup> *Notizie degli Scavi*, 1913, p. 211, fig. 13.  
<sup>3</sup> Stuart Jones, *Museo Capitolino*, pl. 13, no. 20 (p. 70).

hair, which enclose the crown like a turban. It is a further development of the treatment of the hair in Marciana and Matidia,<sup>1</sup> but the nearest parallels are all of Hadrian's period, both the heads in the Museum of the Thermae<sup>2</sup> and in the Louvre,<sup>3</sup> which have curled hair over the forehead ring, and the head in the Vatican,<sup>4</sup> in which part of the locks above the forehead is restored and perhaps was originally fan-shaped, as in the female portrait in the National Museum at Athens, dated by the shape of the bust (fig. 54, after no. 104).<sup>5</sup> In Petrograd, too, there is a portrait with parallel hair-dressing.<sup>6</sup> Variations of it are preserved in portraits of the early Antonine period.<sup>7</sup> The expression of the Holkham head suggests a woman of rank but without intelligence.

(Michaelis, p. 313, no. 35, incorrectly gives a Flavian dating.)

## 73

## HEAD OF A BARBARIAN. (Rossie Priory.)

[Marble. Height of head 0·50, and from chin to crown 0·29. Restored in marble: neck, nose, and part of right cheek. Part of right side of beard and other small parts of beard broken off. Otherwise head is in excellent preservation, with untouched surface, so that both weathering of surface and parts affected by calcareous deposit are intact. Hair and beard have rough surface to retain the colour. Drilling of pupils ancient.]

The actual fall of the hair may suggest the Trajanic age, but the slight drilling of the pupils and the short full beard make a date

<sup>1</sup> Bernoulli, *Röm. Ikon.* ii. 2; *Münztaf.* iii, nos. 9-14; Michon, *Monuments Piot*, iv, 1898, p. 254, fig. 3.

<sup>2</sup> Hekler, *Greek and Roman Portraits*, pl. 241 b; cf. 240.

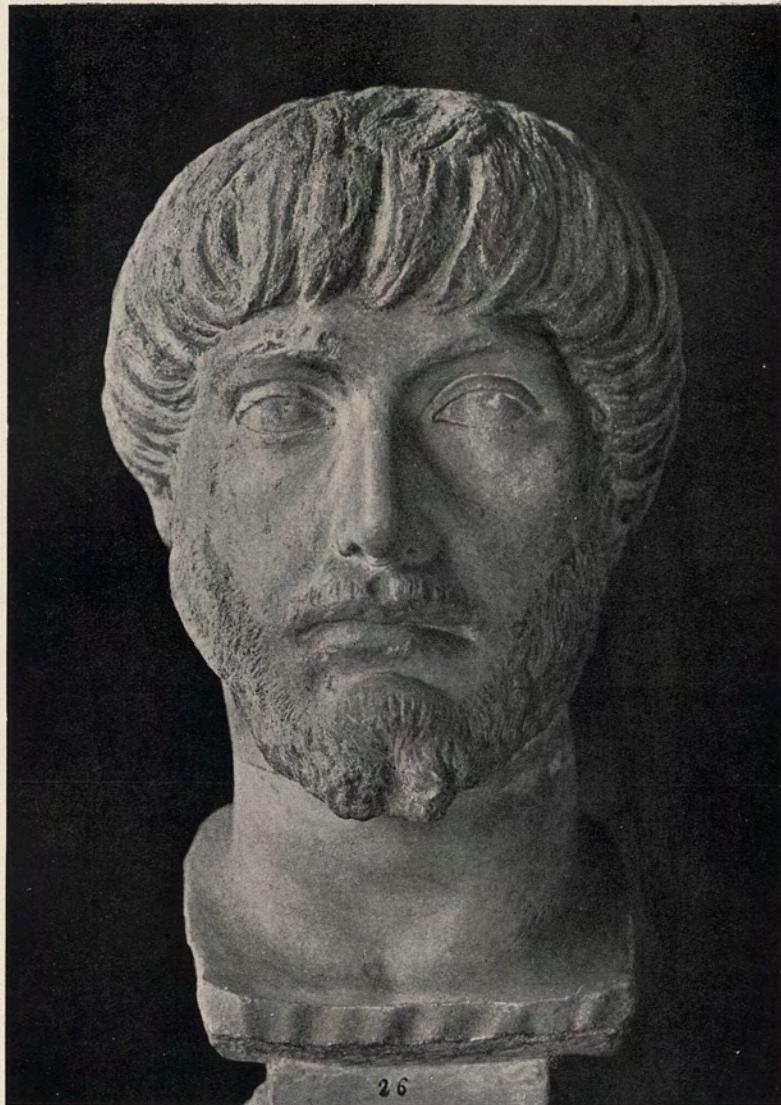
<sup>3</sup> Michon, *ib.*, p. 245 and pl. XXI.

<sup>4</sup> Hekler, *ib.*, pl. 241 a; Arndt-Bruckmann, 177-8.

<sup>5</sup> *Ath. Mitth.* xxi, 1896, p. 286, no. 7.

<sup>6</sup> Kieseritzky, *Illustr. Catal.*, 1901, p. 112, no. 237

<sup>7</sup> *Notizie degli Scavi*, 1913, p. 396, fig. 2. Likewise the head, placed on a body of Venus at Naples, *Guida Ruesch*, 1030.



26

73 HEAD OF A BARBARIAN

*ROSSIE PRIORY*

See also next Plate

73 HEAD OF A BARBARIAN ROSSIE PRIORY

See also previous Plate



in Hadrian's age certain.<sup>1</sup> It is a very expressive portrait-head of a melancholy young man with very prominent cheek-bone and a full sensitive mouth with depressed corners. The type is a strange one, and this is emphasized by the fact that the long, coarse hair almost entirely covers the ears. It is a barbarian, perhaps a Scythian, but far more instinct with feeling in his mild melancholy than the rough and stupid 'moujik' in the National Museum at Athens,<sup>2</sup> or other similar heads of barbarians.<sup>3</sup> This head, which in the original is far finer than one would suppose from the reproduction, is the gem of the collection at Rossie Priory, and to my mind it takes the first place among all the Roman portraits of barbarians.

(Lord Kinnaird, *Rossie Priory*, no. 26, where it is called Lucius Verus, Michaelis, p. 651, no. 26, protests against this attribution. A comparison with the bronze bust in the British Museum,<sup>4</sup> shows also that it is not even contemporary, since the treatment of hair and beard is quite different.)

## 74

NICHE RELIEF OF HADRIAN'S AGE. (Ince Blundell Hall :  
Garden Temple.)

[Marble. Height 0·73, length 1·01. By reason of its low position and a heavy stone relief, which lay on the floor in front, it was impossible to include the inscription below in the photograph (see fig. 18). In woman to right, nose, mouth, and chin restored in marble. Pupils not drilled (but left eye damaged).]

The inscription beneath the woman runs as follows :

ARRONIA RES . . . . .  
CONIVX ASCLEPIA . . .

<sup>1</sup> I see no reason to date a head like this and the head at Madrid, which is in many respects closely related (Arndt-Amelung, 1671-2), to the close of the second century A.D.

<sup>2</sup> Arndt-Bruckmann, 905 (of Trajan's age).

<sup>3</sup> Arndt-Bruckmann, 797-8, 50, 54, all with the long hair of Scythians. It was the most terrible punishment for a Scythian to have this cut off. Athenaeus, xii. 524 f.

<sup>4</sup> R. Delbrück, *Bildnisse römischer Kaiser*, pl. XXIV.

She is reaching out her right hand to an elderly beardless man, with short curly hair, in whose face the nose, the lower part of the right cheek, and the greater part of the left are restored. In the eyes there are remains of pupil-drilling. Under him is the inscription :

ASCLEPIADES  
LIB FECIT.

To the left of this man, who is thus shown to be the dedicator of the relief, is seen a young man, of whose face only the right eye (with ancient drilling of the pupil), the right cheek, and the whole of the hair are ancient. The inscription runs :

CHELVVIVS HERMES  
PATRONVS.

Though this man has approximately the Trajanic fall of the hair, and the elderly man retains the short curly hair of the Flavian age,<sup>1</sup> the drilled pupils and the hair-dressing of the woman<sup>2</sup> point to a later time, the period of Hadrian.

(Michaelis, p. 377, no. 226, reads the woman's name in full ' Restituta ', of which now only the three first letters can be made out.)

## 75

### BUST OF ANTONINUS PIUS. (Margam Park.)

[Marble. Height 0·84 ; of head 0·31. Base of the bust modern, bust itself to a great extent ancient, but much repaired : in particular whole right shoulder, upper arm with corslet lappets and ' paludamentum ' modern. Tip of nose and extreme part of ears restored in marble. Weathering of surface same as in Hadrian's bust no. 58, which also, like this, was found in Hadrian's Villa at Tivoli. Pupils drilled and in hair running drill has been applied with great skill.]

A good portrait and more expressive than the bust of Hadrian, no. 58.

(Michaelis, p. 520, no. 12 ; Bernoulli, *Röm. Ikon.* ii. 2, p. 145, no. 63.)

<sup>1</sup> Hekler, *Greek and Roman Portraits*, shape of the bust. Cf. also *Bulletin of pls. 227-9*; Graindor, *Bull. de corr. hell.*, *Metropolitan Museum of New York*, 1914, 1915, p. 299, with notes 2 and 3.

<sup>2</sup> Cf. Ny Carlsberg, 669, dated by the



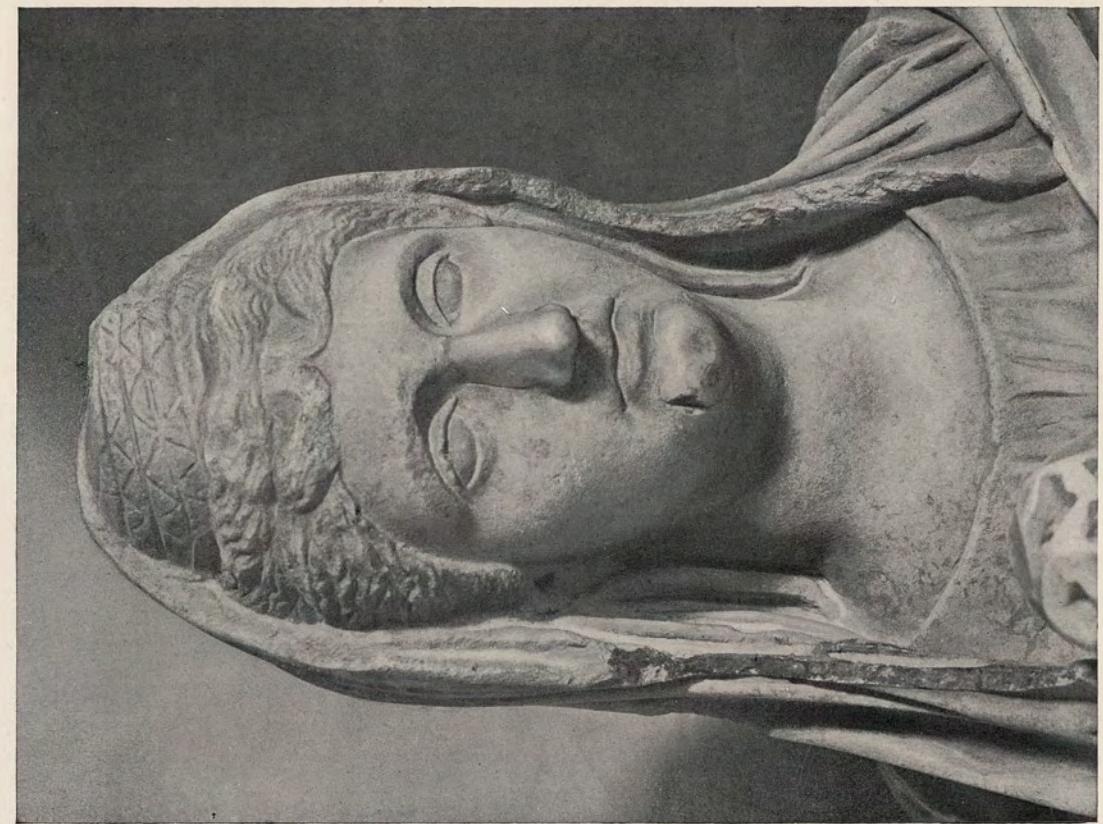
74 NICHE-RELIEF OF HADRIAN'S AGE INCE BLUNDELL HALL



75 BUST OF ANTONINUS PIUS MARGAM PARK

*WILTON HOUSE*

76 PORTRAIT STATUE OF FAUSTINA THE ELDER



PORTRAIT-STATUE OF FAUSTINA THE ELDER.  
(Wilton House.)

[Marble. Height, including plinth, 2·09 ; of head 0·30. Restored in marble : nose, chin, forefinger of right hand, with adjoining tip of drapery. Broken off, parts of drapery, and attribute of left hand, which was supported by two 'puntelli' and probably was corn-ears and poppies. Whether pupils were drilled uncertain, since surface everywhere severely cleaned. In the neck behind is a piece of rough material of marble as the prop of the nape.]

The motive of the drapery is well known as that of the great female statue from Herculaneum in Dresden.<sup>1</sup> If the restoration with corn-ears and poppies is correct, the empress is represented as attendant on Ceres. Private portraits of the same sort are known.<sup>2</sup>

The empress is identified, in spite of the restoration of the face, by the shape of the forehead, the broad eyelids, and the outlines of cheeks and lips.<sup>3</sup> In any case the name 'Faustina Major' is better established than in a portrait-head at the Palace of Munich.<sup>4</sup> The statue is in the entrance-hall of the house, and the head has never been severed from the figure, as Michaelis noticed.

(Michaelis, p. 671, no. 1 d ; Bernoulli, *Röm. Ikon.* ii. 2, p. 153, no. 3.

<sup>1</sup> Hekler in *Münchener arch. Studien dem Andenken Furtwänglers gewidmet*, p. 226, where this figure also is mentioned (f).

<sup>2</sup> Hekler, *ib.*, p. 176, no. 18, and p. 228, type xxi ; Arndt-Amelung, 1829 ; *Musée Alaoui*, ii, pl. XXXII f. ; Ny Carlsberg, 55<sup>2</sup> a.

<sup>3</sup> Bernoulli, *Röm. Ikon.* ii. 2, pl. XLVI ;

Arndt-Bruckmann, 755 ; Stuart Jones, *Museo Capitolino*, pl. 4, no. 23 (p. 33) ; Hekler, *Greek and Roman Portraits*, pl. 283 ; Arndt-Amelung, 2315. *Journ. of Hell. Stud.* xxii. 1901, p. 223, figs. 6-7 ; Margaret Wyndham, *The Leconfield Collection*, pl. 60.

<sup>4</sup> Arndt-Amelung, 1024.

BUST OF A ROMAN OF THE ANTONINE AGE.  
(Lansdowne House.)

[Marble. Height 0·58, not including base and inscription plate, which are modern. Restored, in marble, right arm; in plaster, nose-tip and part of right lower eye-lid.]

This is not, as Michaelis thinks, Antoninus Pius, but a contemporary, a man with a vigorous square-built face without any special stamp of character.<sup>1</sup> The technique shown in drilling the hair is quite amateurish, and yet the hair is neither dry nor devoid of character, as, e.g., in busts of the age of Septimius Severus.<sup>2</sup>

(Michaelis, p. 448, no. 51; A. H. Smith, *Catalogue*, no. 51.)

ROMAN LADY OF THE AGE OF ANTONINUS PIUS.  
(Ince Blundell Hall: Garden Temple.)

[Marble. Height 0·78; of head 0·26. The bust looks ancient, especially in vegetable fibre of surface, but is of different marble from head, which is placed on neck with a cut surface. Restored in marble: nose, part of cheeks, and ears. Engraved pupils have lost their effect as result of cleaning of surface. On left side of face some of original 'porcelain-skin' is preserved.]

The hair-dressing is an interesting combination of those worn respectively by Faustina the Elder and Faustina the Younger in the youthful portrait in the Capitoline Museum.<sup>3</sup> The peculiar heavy locks on the forehead are thrown round a swelling ring and over the

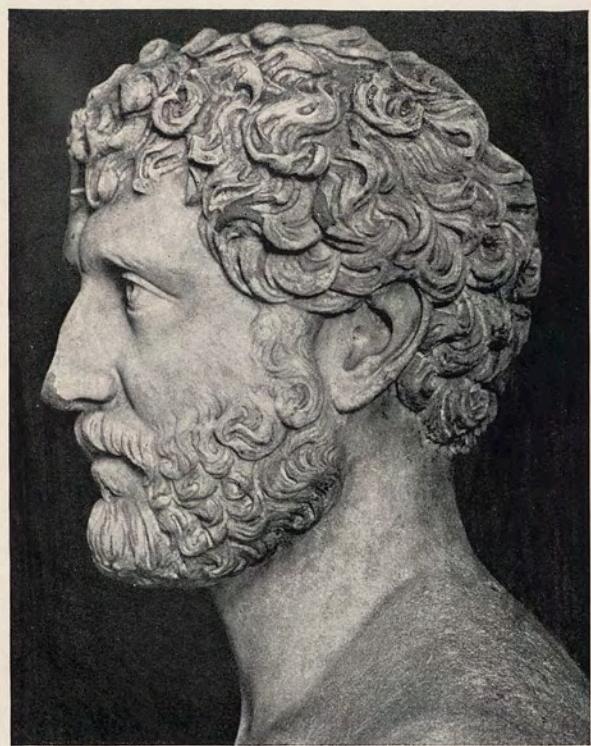
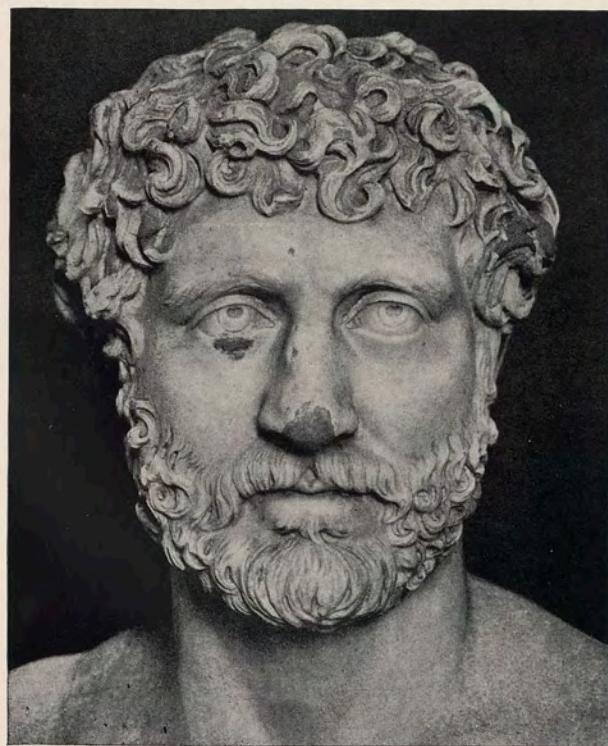
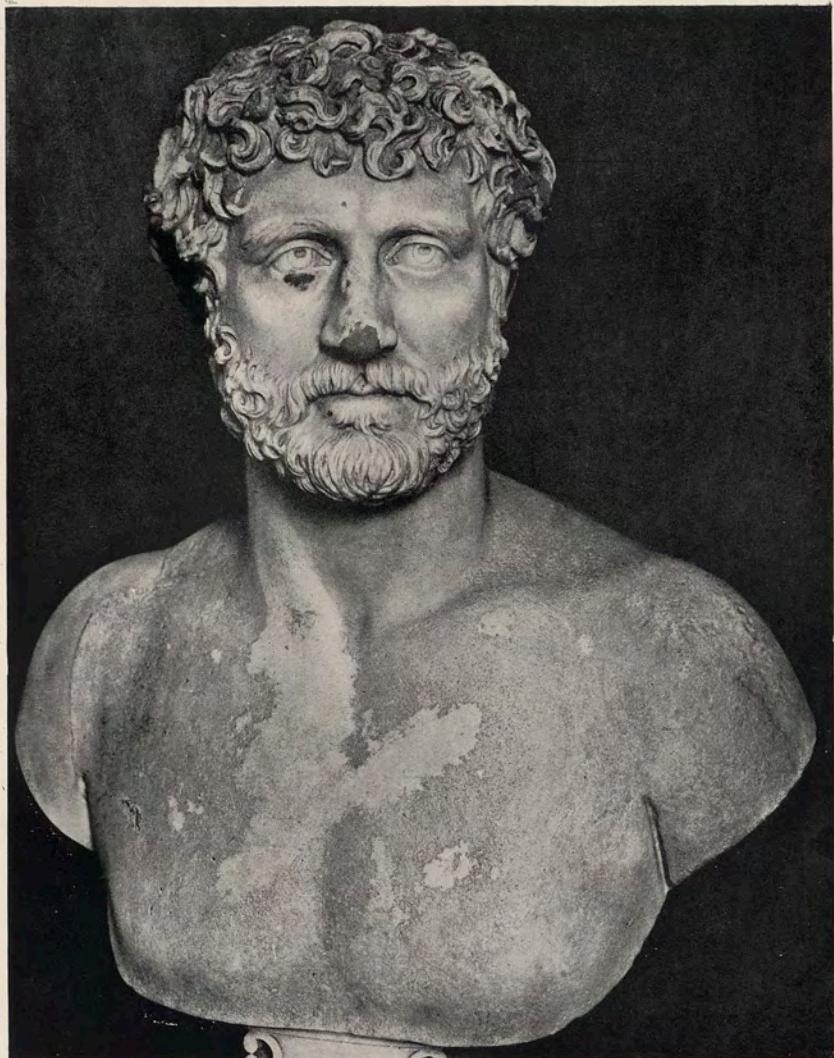
<sup>1</sup> Cf. the splendid contemporary bust at Naples, *Guida Ruesch*, no. 987.

<sup>2</sup> Cf. Graindor, *Bull. de corr. hell.* 1915, p. 332, figs. 17–19.

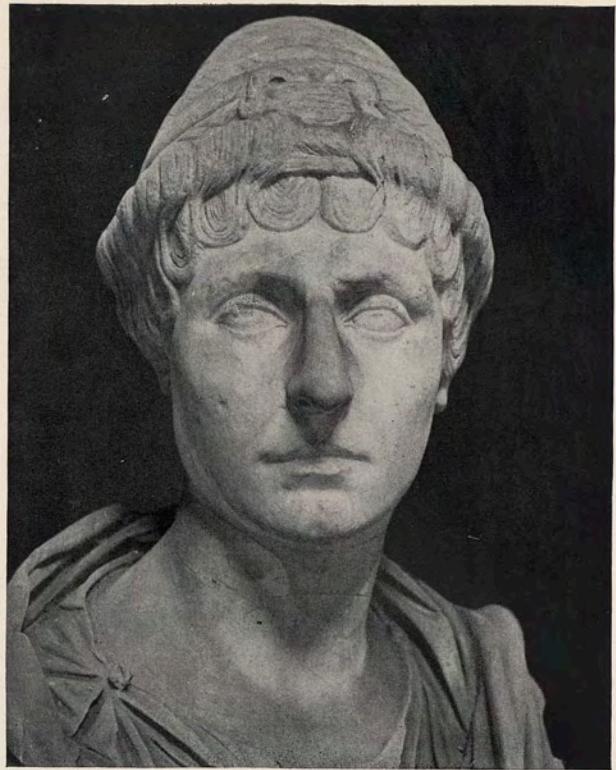
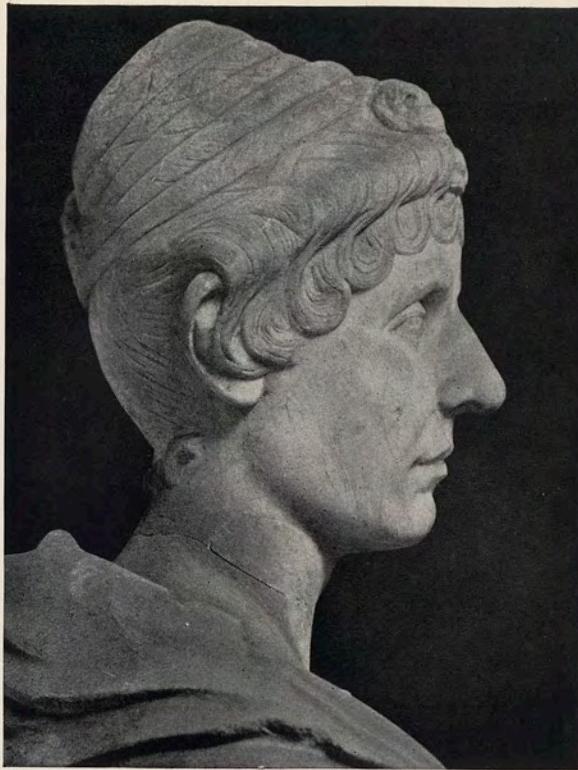
<sup>3</sup> Hekler, *Greek and Roman Portraits*,

284 a; Delbrück, *Bildnisse röm. Kaiser*, pl. XXV; Bernoulli, *Röm. Ikon.* ii. 2,

p. 191, and pl. LXIV; Stuart Jones, *Museo Capitolino*, pl. 52, no. 39 (p. 198).



77 BUST OF A ROMAN OF THE ANTONINE AGE  
*LANSDOWNE HOUSE*



78 ROMAN LADY OF THE AGE OF ANTONINUS PIUS  
*INCE BLUNDELL HALL*



79 ROMAN LADY OF THE TIME OF ANTONINUS PIUS  
*WILTON HOUSE*

centre of the forehead drawn through an ornament, an arrangement suggesting the bust at Holkham Hall, no. 72, of the Hadrianic age. As was stated above (p. 88), this mode of dressing the hair continues with variations to the Antonine age. Most closely related to the hair-dressing of the Ince Blundell head are the fashions on a bust of the Capitoline Museum,<sup>1</sup> and on a grave relief in the Lateran;<sup>2</sup> it helps us thus to date a head in Madrid with a strange spiral mode of hair dressing,<sup>3</sup> which I think, in spite of the absence of drilled pupils, may be referred to the Antonine and not to the Neronian age, as has been suggested. The whole group shows how the severe Roman fashions did not by any means exclude individual taste in hair-dressing.

(Michaelis, p. 360, no. 91, 'Marciana.' Bernoulli is certainly wrong in dating the head in Trajan's age.)

## 79

ROMAN LADY OF THE TIME OF ANTONINUS PIUS.  
(Wilton House.)

[Only head and beginning of neck ancient. On modern porphyry bust the inscription 'Octavia Major'. Marble. Height of head 0·27. Restored, in marble: nose, chin, back of head to and including ears; in plaster, edge of right brow. Pupils ancient but retouched. Face, and especially mouth, much destroyed by retouching.]

The hair-dressing is a variation of that of Faustina the Elder, and has its closest parallel in a female portrait in Madrid.<sup>4</sup> The bust is in the Single Cube Room.

(Michaelis, p. 710, no. 185.)

<sup>1</sup> Stuart Jones, *ib.*, pl. 32, no. 64 (p. 137).

<sup>2</sup> Arndt-Amelung, 2256.

<sup>3</sup> Arndt-Amelung, 1677-8.

<sup>4</sup> Arndt-Bruckmann, 758.

## 80

## ROMAN BUST. (Sir John Soane's Museum.)

[Marble. Total height 0·50, of head 0·23. Whole surface covered by weathering; parts of nose, breast, and left shoulder broken off.]

The complete destruction renders a definite dating impossible, but the slight remains of drilling of the pupils, the shape of the bust, and the beardlessness of the head suggest the time of Hadrian. The locks of hair are quite worn away and give no satisfactory datum. I have therefore thought it better to put this bust together with the others from the same collection which belong to the Antonine age, and illustrate English provincial sculpture under the Empire, all executed in poor, coarse-grained marble. In spite of destruction, remains are still preserved of the energetic expression of the head, the strong arched brows, and the defiant chin. These and the following busts in the Soane Collection were overlooked by Michaelis.

## 81

## BUST OF A YOUNG MAN. (Sir John Soane's Museum.)

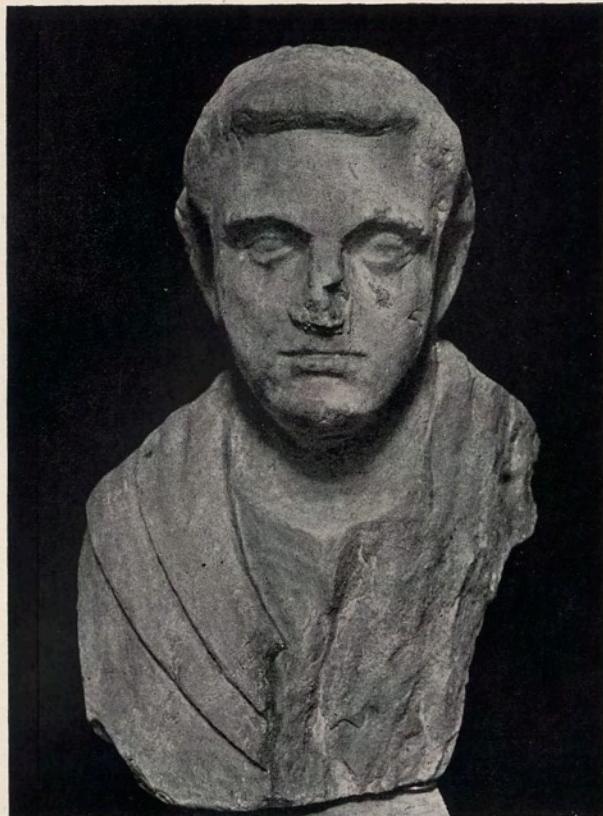
[Marble. Total height 0·65, of head 0·25. Both bust and base ancient. Nose and part of left shoulder broken off. In eyes remains of pupil-drilling. This in conjunction with high bust shows that earliest possible dating is in Hadrian's age. But fall of hair suggests rather the age of the Antonines.<sup>1</sup>]

This is a young man with a big mouth and pendulous lower lip; the hair is long and soft. The head is boldly raised and inclined to the right shoulder. Both this and the other busts wear chiton, and over it himation, not toga.<sup>2</sup>

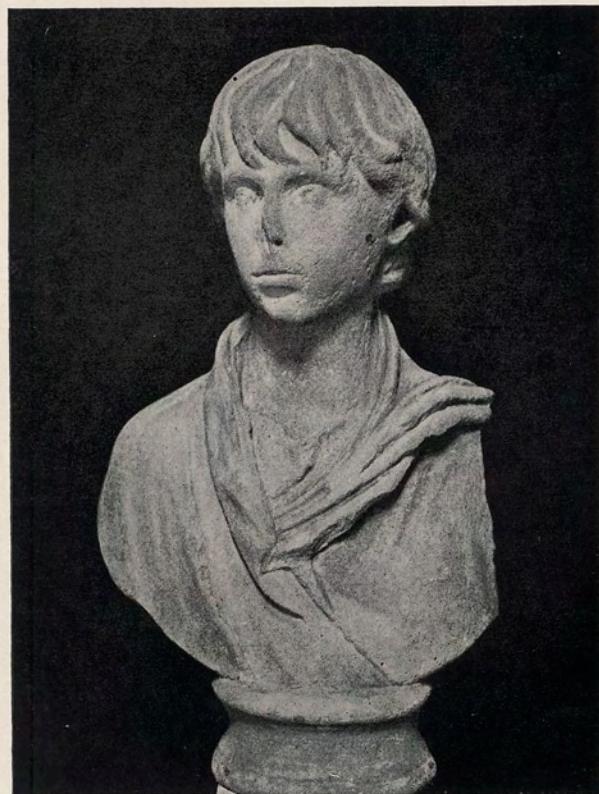
<sup>1</sup> Arndt-Amelung, 1018. Arndt-Brückmann, 800 ('Neon' in Madrid). Head in the magazine of the National Museum at

Athens, no. 579.

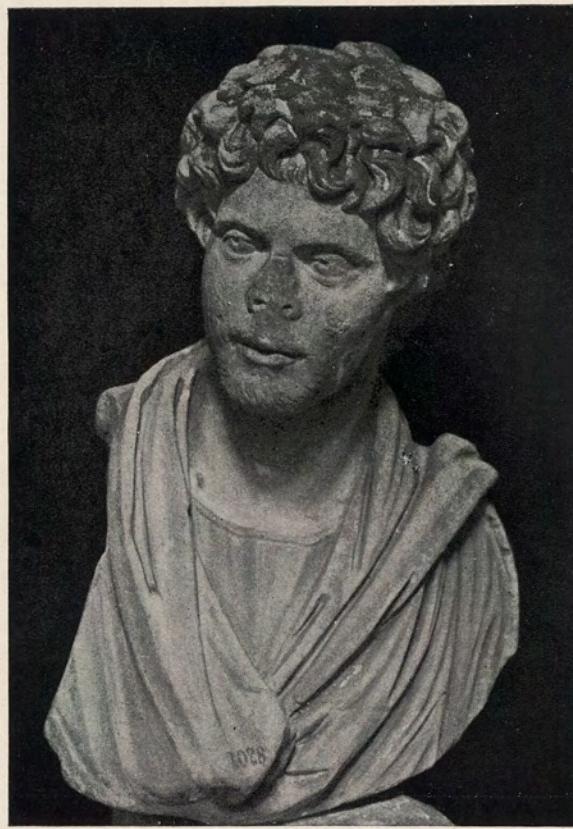
<sup>2</sup> Cf. Ny Carlsberg, 704, where, however, there is no chiton under the himation.



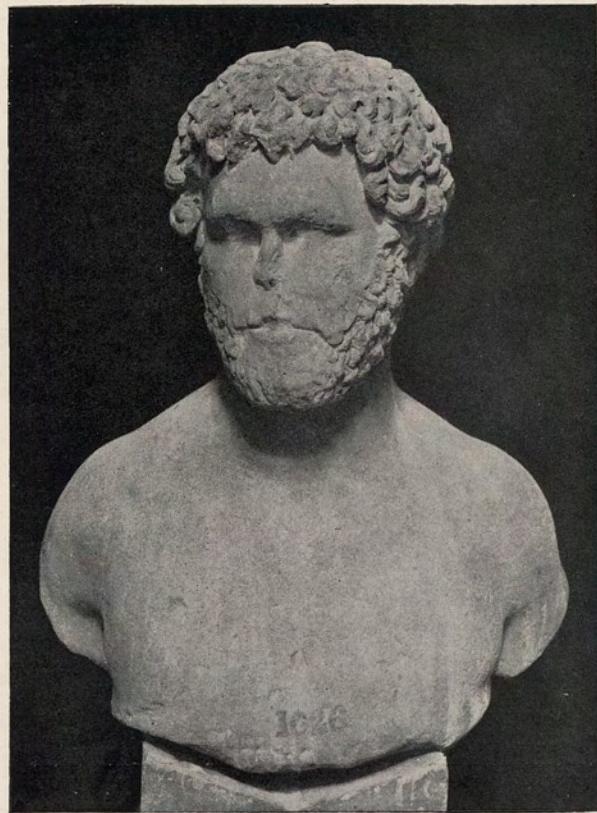
80 ROMAN BUST  
SIR JOHN SOANE'S MUSEUM



81 BUST OF A YOUNG MAN  
SIR JOHN SOANE'S MUSEUM



82 BUST OF MAN WITH SHORT BEARD  
SIR JOHN SOANE'S MUSEUM



83 BUST OF MAN OF ANTONINE AGE  
SIR JOHN SOANE'S MUSEUM

## 82

## BUST OF A MAN WITH SHORT BEARD.

(Sir John Soane's Museum.)

[Of same coarse, large-grained marble as other busts. Total height 0·59, of head 0·27. Nose and right side of bust broken off. Surface much worn. Drilling of pupils and hair in plentiful curls in conjunction with high bust permits a dating in Antonine age.]

This short-bearded man, who holds his right hand covered by a fold of the himation, produces an animated impression owing to the lively turn of the head and the slightly open mouth. He is very young, still without hair on his cheeks, and with an insignificant moustache. The cheek-bones are strongly emphasized. If, as the material indicates, it is a Briton of the Imperial age, the race lacked neither energy nor spirituality.

## 83

## BUST OF A MAN OF THE ANTONINE AGE.

(Sir John Soane's Museum.)

[Marble. Total height 0·59, of head 0·28. Nose and middle of lips broken off. Workmanship inferior. Pupils drilled.]

The shape of the bust is that of the Antonine period, and the curly, deeply-drilled hair in conjunction with the short, curly, full beard permits a still more exact dating in the reign of Antoninus Pius. The head is turned towards the right shoulder, and its lack of expression is not due merely to the destruction it has suffered.

## 84

BUST OF A MAN OF THE ANTONINE AGE.  
 (Sir John Soane's Museum.)

[Marble. Total height 0·66, of head 0·28. Point of nose and part of forehead hair broken off.]

Both the high nude bust and the inscription-plate are ancient. The latter is adorned with a palmette. Inscription-plates adorned with palmette and rosette seem to have been specially favoured in the provincial sculpture of the Roman Empire; thus we find the palmette on a bust at Petrograd from South Russia,<sup>1</sup> and the rosette on the bust found in Egypt, Ny Carlsberg 735. With these may also be compared the lictor emblems on the inscription plate of a bust at Petrograd.<sup>2</sup> This bust, which is in better preservation than any other in the Soane Museum, has a brother, it appears, in a bust of the British Museum,<sup>3</sup> and belongs to the time of Antoninus Pius.<sup>4</sup>

## 85

PORTRAIT HEAD OF MARCUS AURELIUS AS A YOUNG  
 MAN. (Holkham Hall.)

[Only head and neck ancient. Marble. Height of head 0·28. Restored in marble: nose and part of ears. Surface is much weathered and cleaned; original drilling of pupils almost entirely effaced.]

A certain but not specially important portrait of M. Aurelius as prince.

(Michaelis, p. 304, no. 13. Michaelis incorrectly states that the upper lip is restored. Bernoulli, *Röm. Ikon.* ii. 2, p. 176, no. 125.)

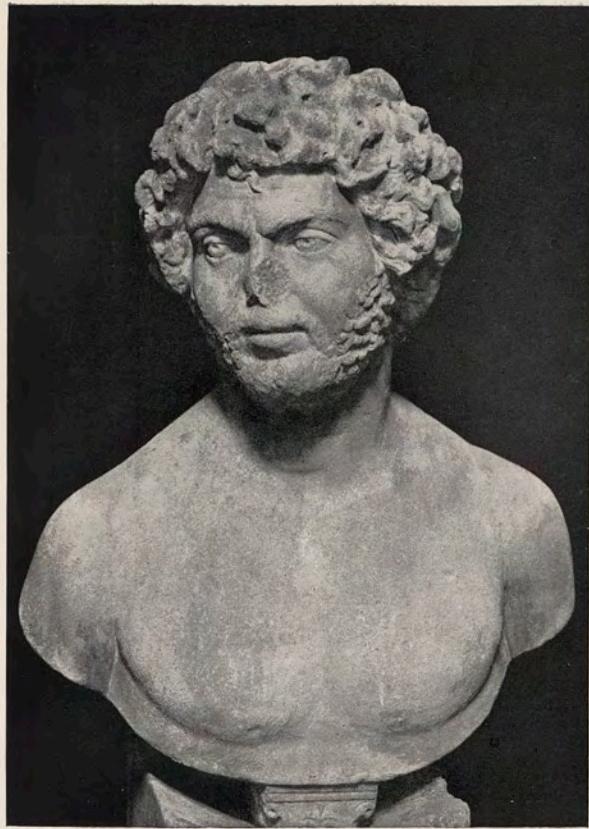
<sup>1</sup> No. 258.

<sup>2</sup> Hauser, *Oesterr. Jahresh.* x, 1907, p. 153.

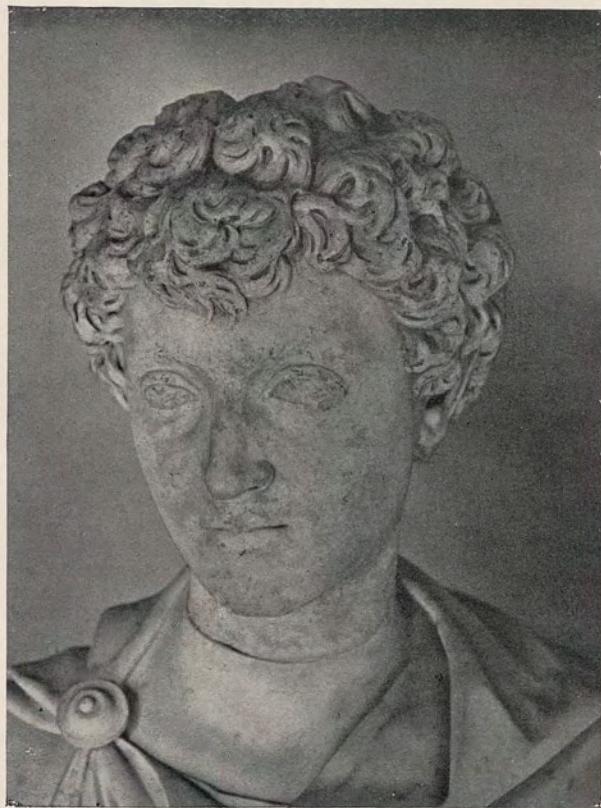
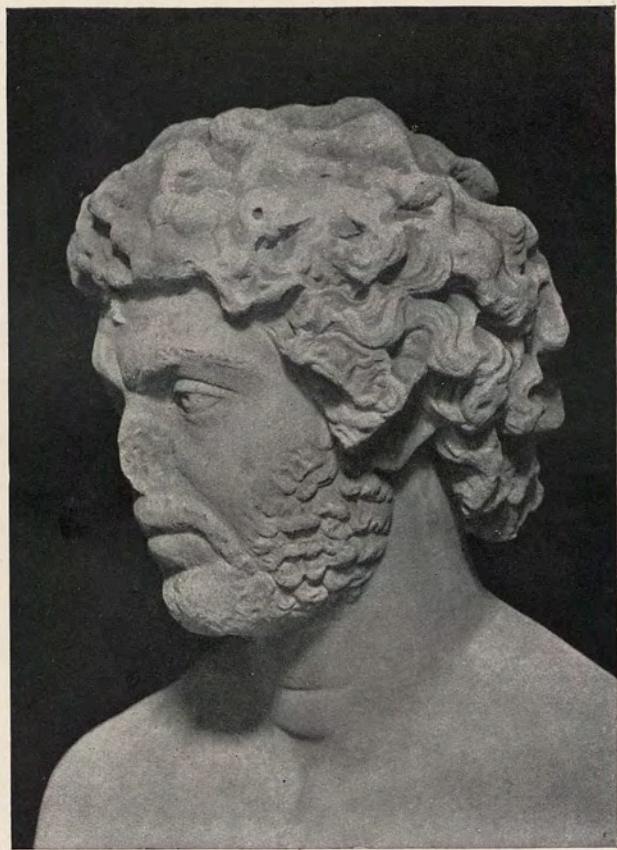
<sup>3</sup> No. 1910, also with a palmette on the inscription-plate.

<sup>4</sup> Arndt-Bruckmann, 15-16 and 225-6.

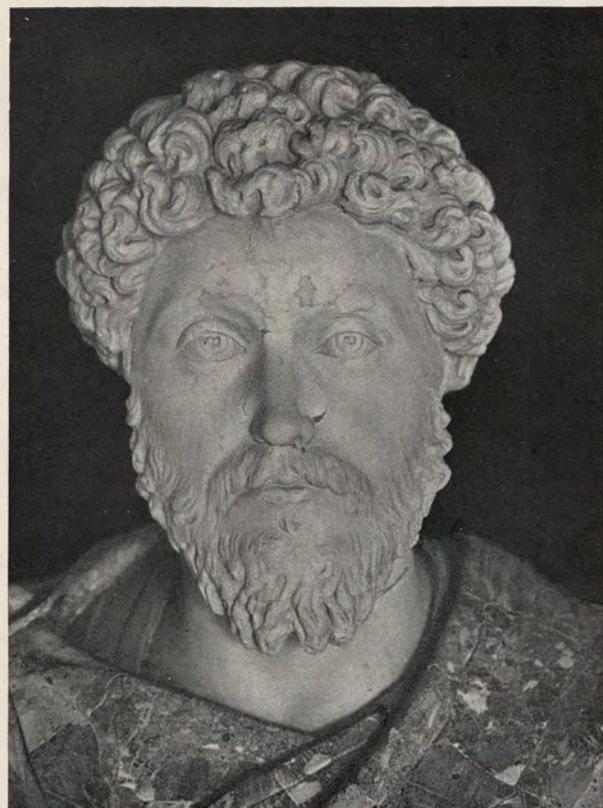
Cf., however, specially the fat Greek, Ny Carlsberg, 464 (Arndt-Bruckmann, 908).



84 BUST OF A MAN OF THE ANTONINE AGE  
SIR JOHN SOANE'S MUSEUM



85 MARCUS AURELIUS AS YOUNG MAN  
HOLKHAM HALL



86 MARCUS AURELIUS  
HOLKHAM HALL



87 BUST OF MARCUS AURELIUS  
*SION HOUSE*



88 BUST OF MARCUS AURELIUS  
*INCE BLUNDELL HALL*

## 86

## HEAD OF MARCUS AURELIUS. (Holkham Hall.)

[Variegated marble bust modern, and only head and beginning of neck ancient. Marble. Height of head 0·34. Restored in marble : nose ; in plaster : parts of brows, forehead, and left side of moustache. Pupils ancient and drilled. Face much retouched.]

This is a portrait of the Emperor in his last years, in which he has got the staring look, distant and tired, which in this head is rendered with special effectiveness. The head was bought by Brettingham in 1752 for seventy crowns.

(Michaelis, p. 315, no. 39 ; Bernoulli, *Röm. Ikon.* ii. 2, p. 171, no. 67.)

## 87

## BUST OF MARCUS AURELIUS. (Sion House.)

[Marble. Whole bust except base ancient. Height 0·64, of head 0·33. Restored in plaster : nose and considerable parts of general's cloak. Pupils drilled by maker of statue. Surface much weathered and destroyed.]

The Emperor wears corslet and 'paludamentum'. The head is turned towards the right shoulder. The expression is effaced by the destruction of details like the forehead wrinkles and the edges of the lips.

## 88

BUST OF MARCUS AURELIUS. (Ince Blundell Hall :  
Garden Temple.)

[Base with the lowest part of the inscription-plate modern. Head has been broken off, but seems to belong to bust. Marble.

Total height 0·92, of head 0·34. Nose and parts of ears restored in marble. Individual parts of fringed 'paludamentum' broken off; there remain iron fragments of mending in eighteenth century. Face somewhat cleaned and drilled pupils somewhat effaced.]

The Emperor is in general's costume as in no. 87. It is a good portrait of Marcus Aurelius in advanced years. The technique of the drilling in the hair is masterly, but completely breaks up the plastic effect of the locks.

(Michaelis, p. 360, no. 98; Bernoulli, *Röm. Ikon.* ii. 2, p. 171, no. 65.)

## 89

## COLOSSAL HEAD OF LUCIUS VERUS. (Holkham Hall.)

[Marble. Height of head from point of beard to crown 0·52. Thorough restoration, in marble, of nose, part of ears, lower locks of beard, and piece of neck in front below; in plaster, of large parts of brows, eyes, and ears, whole moustache, lips, and isolated locks of beard and hair. Drilling of pupils ancient but freshened up, especially in left eye, which produces rigid look.]

The head was found in the dredging of the harbour of Nettuno and is interesting for its size, but is iconographically valueless. Bernoulli's description 'von guter Arbeit' is almost startling, so little of the original has been preserved.

(Michaelis, p. 315, no. 40; Bernoulli, *Röm. Ikon.* ii. 2, p. 210, no. 47.)

## 90

## BUST OF THE EMPEROR COMMODUS. (Houghton Hall.)

[Basis and inscription plate modern. Marble. Height of bust (excluding modern additions) 0·67, of the head 0·35. Head has been broken off, and one cannot say whether it originally belonged to the



90 BUST OF COMMODUS  
*HUGHTON HALL*



89 COLOSSAL HEAD OF LUCIUS VERUS  
*HOLKHAM HALL*



91 RELIEF FRAGMENT WITH THREE HEADS

*ROSSIE PRIORY*

bust, which seems to be ancient. Restored in marble : nose, parts of left brows and cheek, of lower part of the neck, and of 'paludamentum'. Parts of folds of 'paludamentum' patched with plaster.]

The Emperor wears a chiton or tunic under his general's cloak. Though it is a portrait of the Emperor in the later years of his reign, the attitude of the head is noble and free ; the expression is less degenerate than in other busts of the same period. The bust was presented by Cardinal Alexander Albani to Lieut.-General Charles Churchill, who in his turn made a present of it to Robert Walpole.

(Michaelis, p. 324, no. 6 ; Bernoulli, *Röm. Ikon.* ii. 2, p. 231, no. 18.)

## 91

## RELIEF FRAGMENT WITH THREE HEADS.

(Rossie Priory.)

[Marble. Height 0·64, breadth 0·81. Restored in marble : whole lowest right corner with man's garment and lower part of neck ; also noses and upper lips of all three men ; lower lip of full-bearded man, lower lip and chin in lowest of heads. Surface much weathered.]

The deep drilling, which entirely breaks up the masses of hair and beard, and deprives them of their organic character, and the drilling of the pupils permit a dating in the time of M. Aurelius or of Commodus. To the right we see an elderly bearded man, with deep forehead wrinkles, turning his head back towards two young men with short whiskers, of whom the upper one seems to wear an 'exomis'. It is thus probably a fragment of a sacrificial scene.<sup>1</sup>

(Lord Kinnaird, *Rossie Priory*, no. 72 ; Michaelis, p. 653, no. 72.)

<sup>1</sup> Cf. *Notizie degli Scavi*, 1913, p. 230, fig. 4.

## 92

HEAD OF A YOUNG GIRL OF THE TIME OF COMMODUS.  
(Wilton House.)

Ancient head and neck placed on modern porphyry bust with inscription 'Julia Maesa'. Marble. Height of head 0·24. Nose tip restored in marble; pupils drilled.]

This is a very well-preserved and not much retouched head of a young girl, with a pronouncedly arched forehead, and a narrow sympathetic face. The expression of the mouth is rather coquettish owing to the prominent upper lip. The marked sidelong turn of the head is, so to say, carried further by the pupils, which are near to the corners of the eyes, and this gives the head something of animation and attentiveness and also a momentary effect. The dressing of the hair is that which we know from coin-types of Commodus's age, and is repeated consistently in various female portraits.<sup>1</sup> Nearest to it from the physiognomic standpoint is a portrait of a young girl at Nîmes.<sup>2</sup>

(Michaelis, p. 686, no. 66.)

## 93

HEAD OF A WOMAN OF THE AGE OF COMMODUS.  
(Wilton House.)

[Head placed on modern porphyry bust with inscription 'Julia Mammaea'. Marble. Height of head 0·26. The back of neck restored in marble, and two parts of nose in plaster. Head has been severely cleaned, especially mouth, and has lost all its character; but there are ancient pupils and ancient weather under modern polish, along with what is most convincing, vegetable fibres on neck.]

This seems to have been a portrait of a commonplace, fresh young girl of Commodus's period with a contented expression, such as is rarely found at this epoch.<sup>3</sup> The bust is in the Double Cube Room.

(Michaelis, p. 711, no. 197.)

<sup>1</sup> Stuart Jones, *Museo Capitolino*, pl. 75, no. 59 (p. 305); Margaret Wyndham, *The Leconfield Collection*, pl. 65.

<sup>2</sup> Arndt-Amelung, 1430.

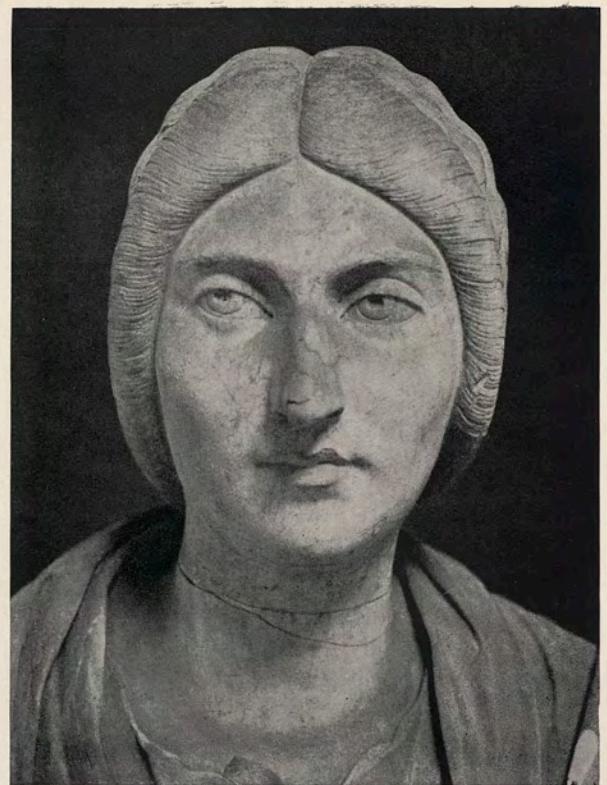
<sup>3</sup> Cf. my article in *Journal of Roman Studies*, vi, 1916, p. 47, with pls. V—VI; Amelung, *Vat. Katal.* i, pl. 77, no. 601 (p. 716).



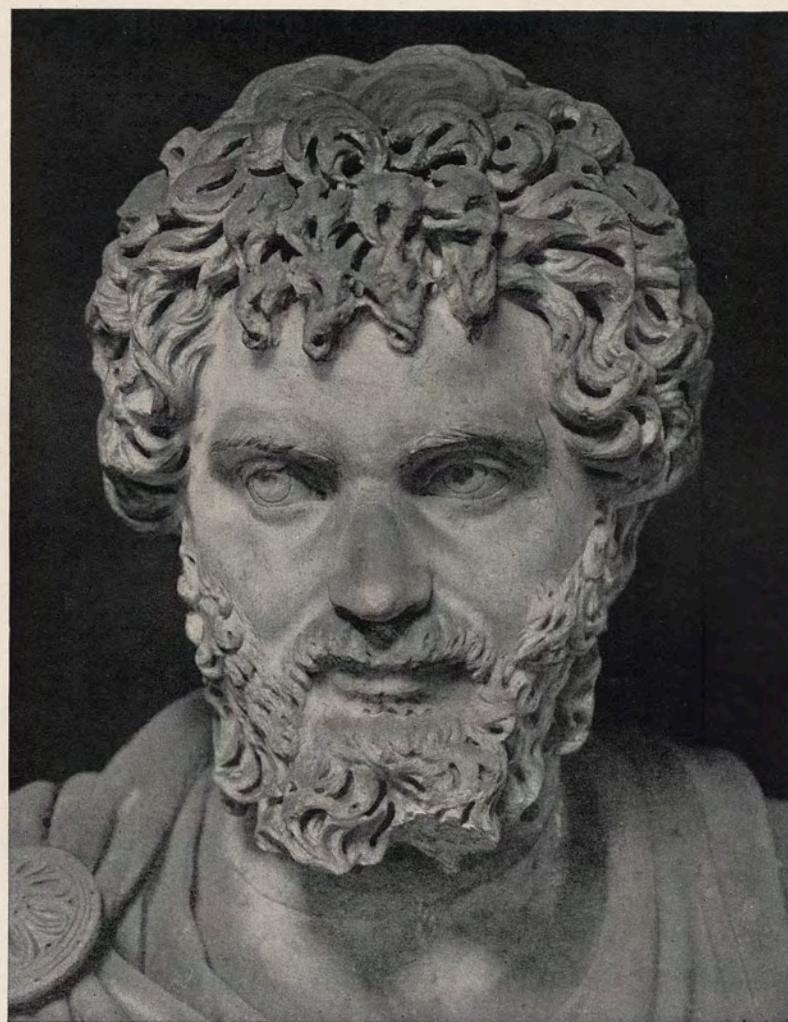
92 HEAD OF A YOUNG ROMAN GIRL  
*WILTON HOUSE*



93 HEAD OF A ROMAN LADY  
*WILTON HOUSE*



94 HEAD OF A ROMAN LADY INCE BLUNDELL HALL



95 HEAD OF SEPTIMIUS SEVERUS  
INCE BLUNDELL HALL

## 94

FEMALE HEAD OF THE TIME OF COMMODUS.  
(Ince Blundell Hall : Garden Temple.)

[Whole bust from middle of neck modern. Marble. Height of head 0·21. Tip and part of bridge of nose restored in plaster. Drilling of pupils ancient.]

A healthy, not particularly intelligent, face with attentive eyes ; the execution is good. The hair-dressing is half-way between that of 'Cornificia'<sup>1</sup> and that of the so-called 'Manlia Scantilla', Ny Carlsberg 717;<sup>2</sup> and the twisted roll, which covers the ears, appears even in portraits of Septimius Severus's time.<sup>3</sup> It is evidently a portrait of the last decade of the second century A.D.

(Michaelis, p. 360, no. 93, called 'Didia Clara'.)

## 95

HEAD OF SEPTIMIUS SEVERUS. (Ince Blundell Hall :  
Garden Temple.)

[Head alone ancient. Marble. Height of head 0·32. Nose restored in marble, part of left brow in plaster. Left point of beard broken off and other parts much worn. On the other hand the four forehead locks, which are a constant feature of this Emperor, are ancient.]

This is not a specially important portrait of the Emperor. The head comes from the Villa Mattei.

(Michaelis, p. 359, no. 85 ; Bernoulli, *Röm. Ikon.* ii. 3, p. 27, no. 62.)

<sup>1</sup> Poulsen, *ib.*, p. 47 ; Arndt-Bruckmann, 565. wängler-Urlichs, *Denkmäler*<sup>3</sup>, p. 182, fig. 67 ; M. Ahrem, *Das Weib in der antiken Greek and Roman Portraits*, 767-8 ; Hekler, *Kunst*, fig. 288. Furt-<sup>3</sup> Bernoulli, *Röm. Ikon.* ii. 3, pl. XVIII.

## 96

## BUST OF SEPTIMIUS SEVERUS. (Houghton Hall.)

[Marble. Base and inscription-plate modern. Height of genuine bust 0·69, of head 0·36. Nose and small parts of 'paludamentum' restored in marble. Surface has old calcareous deposit and trustworthy old weathering. Drilling of pupils ancient.]

The stately bust shows the Emperor with raised head, turned towards the right shoulder, in leather corslet and general's cloak.

(Michaelis, p. 324, no. 5; Bernoulli, *Röm. Ikon.* ii. 3, p. 27, no. 64.)

## 97

## HEAD OF JULIA DOMNA. (Houghton Hall.)

[Marble. Height of head 0·25. Nose and bust from middle of neck restored in marble. Pupils destroyed by a second modern drilling, and whole face by modern retouching, which has deprived the mouth in particular of its expression.]

Despite restoration and retouching, not merely the dressing of the hair but also the features of the face leave no doubt that it is a portrait of Septimius Severus's wife.

(Michaelis, p. 324, no. 15. Overlooked by Bernoulli.)



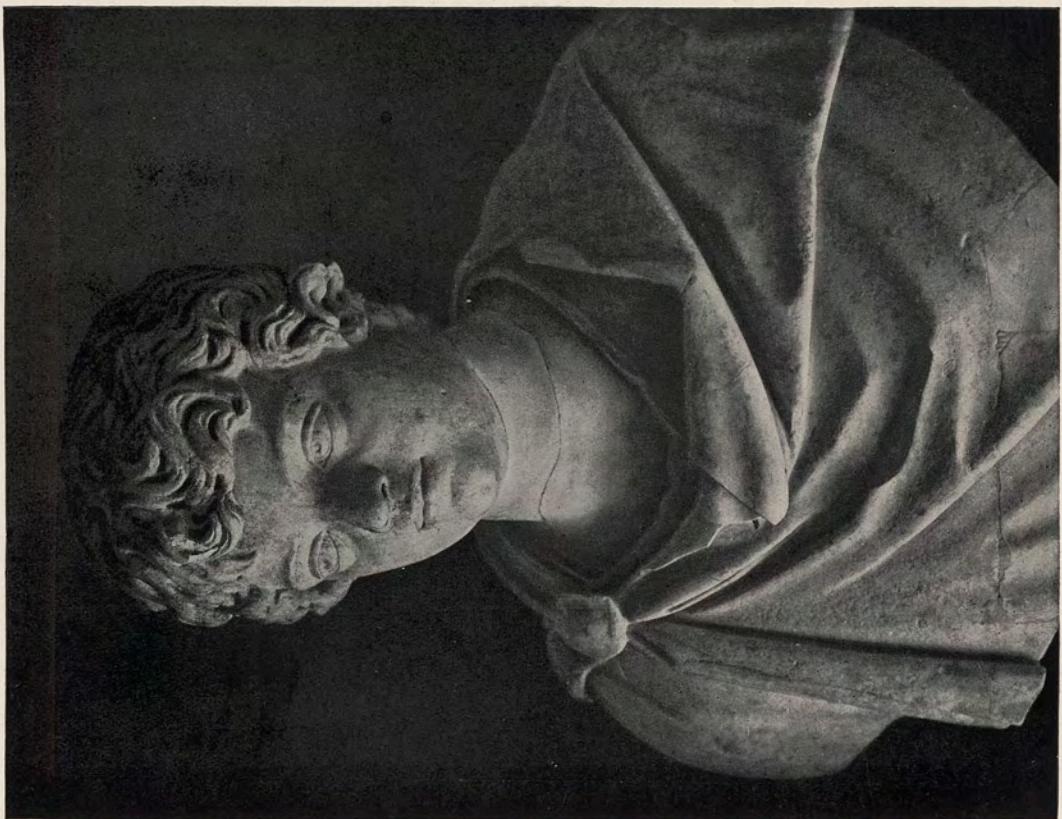
97 HEAD OF JULIA DOMNA  
*HOUGHTON HALL*



96 BUST OF SEPTIMIUS SEVERUS  
*HOUGHTON HALL*



99 COLOSSAL HEAD OF CARACALLA AS A BOY  
*WILTON HOUSE*



98 BUST OF CARACALLA AS A BOY  
*HOLKHAM HALL*

## 98

## BUST OF CARACALLA AS A BOY. (Holkham Hall.)

[Marble. Height from lower edge of breast 0·58, of head 0·25. Head placed on bust with broad intervening band of modern marble, so that it is uncertain whether they belong to each other. But bust decorated with 'paludamentum' certainly ancient. Nose, part of upper lip, and large portions of cloak restored in marble. Surface much cleaned.]

The bust was bought by Brettingham from Cavaceppi for forty-five crowns in 1752. It represents the long-haired chubby-cheeked Caracalla as a boy, pleasant to look at, as he must have been in his youth. The interpretation of this type as Caracalla is due to Carl Jacobsen.<sup>1</sup>

(Michaelis, p. 304, no. 11; Bernoulli, *Röm. Ikon.* ii. 2, p. 202, no. 13.)

## 99

## COLOSSAL HEAD OF CARACALLA AS A BOY.

(Wilton House.)

[Head and neck, which seems executed for insertion in a statue, placed on modern bust: on neck is modern inscription 'Geta'. Marble. Height of head 0·46. Nose, lips, and upper edge of eye lid restored in plaster; on left cheek patching in marble. Hair worn and broken; but face well preserved, with tenacious vegetable fibres, which are also found in ears and on neck. The forehead hair deeply drilled.]

The type is like no. 98.

(Michaelis, p. 689, no. 88; Bernoulli, *Röm. Ikon.* ii. 2, p. 202, no. 14.)

<sup>1</sup> *Revue archéol.*, 1903, i, p. 121.

## 100

## STATUE OF A ROMAN IN A TOGA. (Sion House.)

[Marble. Height (excluding modern plinth) 2·20, of head 0·32. Restored in marble: nose, left brow, all neck, right arm from a little over elbow, left hand with roll, various parts of drapery, both feet, and bottom of stump.]

As head and body are divided by a modern intervening band, there is no reason to assume that they originally belonged together. To judge by the treatment of the drapery the body is considerably older than the head. The head with its curly, deeply-drilled hair shows likeness to the portraits of the Antonine age and the reign of Septimius Severus. But the very short moustache and whiskers are the fashion in the days of Caracalla. A peculiar feature is the roll wreath in the hair, which is decorated with small laurel leaves.

## 101

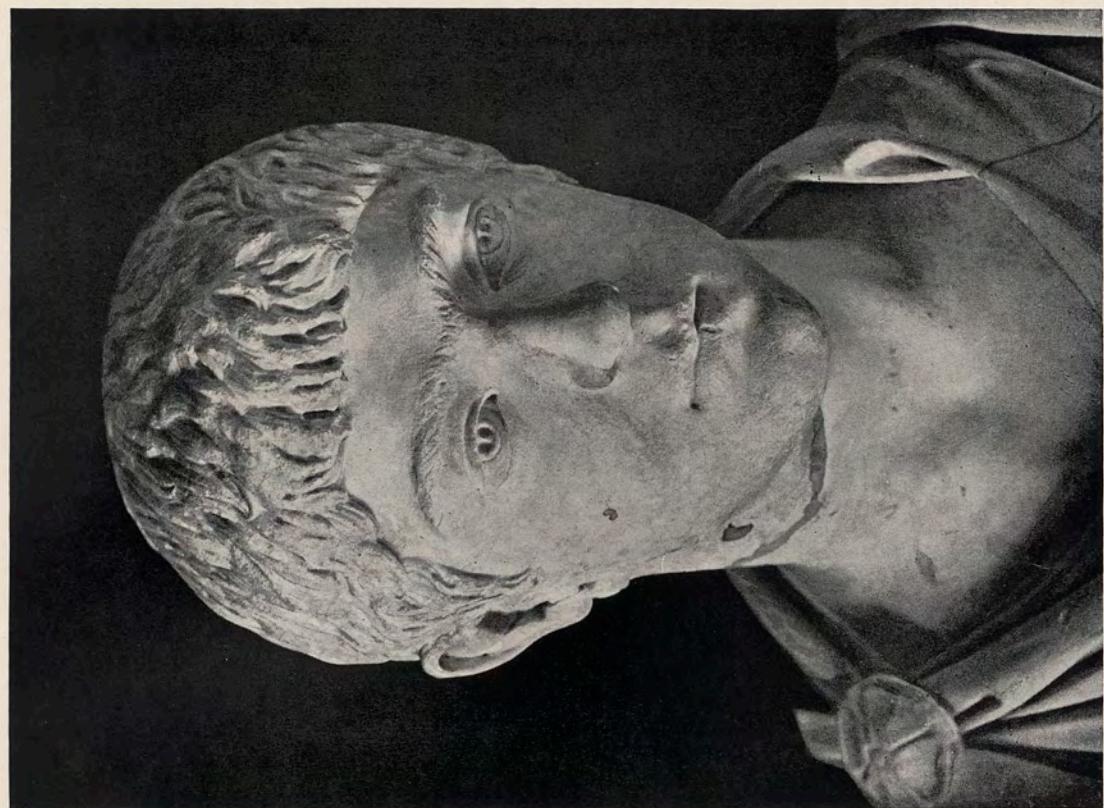
## HEAD OF A YOUNG MAN. (Holkham Hall.)

[Head placed on bust, which, though much repaired, is modern. Marble. Height of head 0·23. Nose and part of ears restored in marble, part of forehead hair and left ear-flap in plaster. Parts of forehead hair broken off. Face is much retouched and cleaned: mouth especially has suffered in the process.]

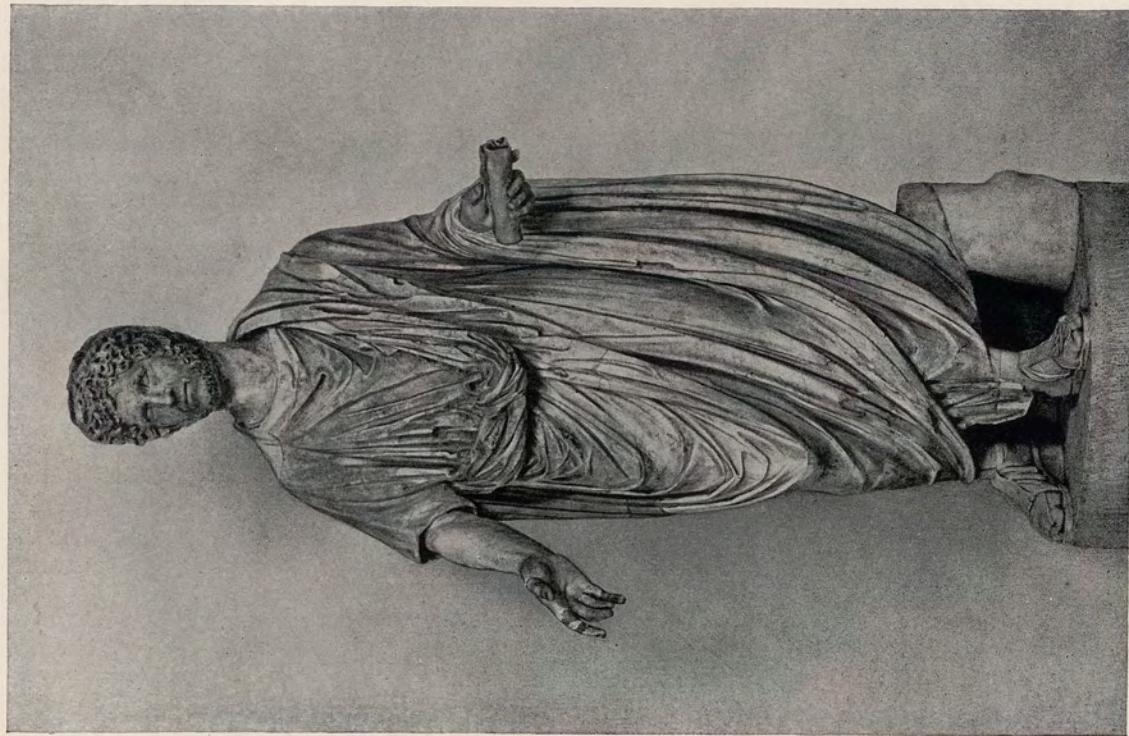
The head of a young man with an offended expression of countenance. The deeply drilled pupils, the heavy incised eyebrows, and the slight hasty drilling of the forehead hair permit a dating in the beginning of the third century A.D., the time of Caracalla or of Alexander Severus.<sup>1</sup>

(Michaelis, p. 312, no. 32.)

<sup>1</sup> Cf. Hekler, *Greek and Roman Portraits*, 271 b (=Bernoulli, *Röm. Ikon.* ii. 2, p. 161, pl. XLVIII), which is subsequent to the Antonine age. Ny Carlsberg, 741 (=Arndt-Bruckmann, 49); Arndt-Amerling, 1931-2.



101 HEAD OF A YOUNG MAN  
*HOLKHAM HALL*



100 STATUE OF A ROMAN IN A TOGA  
*SION HOUSE*  
See also next Plate



100 HEAD OF STATUE SHOWN ON PREVIOUS PLATE SION HOUSE





102 FEMALE STATUE OF THE THIRD CENTURY A.D.  
SION HOUSE

FEMALE STATUE OF THE THIRD CENTURY A.D.  
(Sion House.)

[Marble. Height with the ancient plinth 2·15, of the head 0·29. Restored in marble : nose tip, right hand with lappet of cloak, left lower arm and hand with lappet of cloak, small parts of drapery, and big and little toes on right foot. Back of figure only roughly executed. Figure in one piece. There can be no question of forgery with the trustworthy traces of weathering on its surface.]

wieh ganz modern!

It is plain that the upper part of the statue above the heavy cross fold between the arms is completely retouched. The treatment of folds in this upper part is slack and slighter, but even here there is ancient weathering of surface, which shows that the retouching took place in antiquity. Only the diadem with its ornamentation is retouched in modern times, as in a similar case at Petworth.<sup>1</sup>

In other words, we have here a new edition of an older draped statue, used again at a later period of antiquity, as in the case of the 'mother-in-law', Ny Carlsberg 552.<sup>2</sup> The custom of appropriating older statues became constantly more common at the close of ancient times,<sup>3</sup> but had been known from the time of Cicero.<sup>4</sup>

The new edition, as is shown by the dressing of the hair, was produced in the time of Elagabalus or Alexander Severus. One may compare the hairdressing with that of a colossal head at Petworth,<sup>5</sup> in which perhaps we may see a portrait of one of Elagabalus's many wives, and with the well-known portraits of Julia Mammaea.<sup>6</sup> Since the diadem is not indented and at present no certain replicas of this

<sup>1</sup> Margaret Wyndham, *The Leconfield Collection*, pl. 28.

<sup>2</sup> Hekler, *ib.*, pl. 289 a.; *Röm. Mitth.* xxviii, 1913, p. 311, fig. 2.

<sup>3</sup> Cf. my article in *Bull. de l'Acad. Roy. de Danemark*, 1913, 5, p. 422; Frazer, *Pausanias*, ii, p. 174; Arndt-Amelung, 2213.

<sup>4</sup> Cic. *ad Att.* vi. 1, 'Odi falsas inscriptions statuarum alienarum.' Cf. Paus. ii.

17. 3, where Augustus appropriates a statue of Orestes in the Heraion at Argos, and Plin. 35, 94, where Claudius in two paintings of Apelles exchanges the face of Alexander the Great for that of Augustus.

<sup>5</sup> Margaret Wyndham, *op. cit.*, pl. 46.

<sup>6</sup> Bernoulli, *Röm. Ikon.* ii. 3, pl. XXXII; Stuart Jones, *Museo Capitolino*, pl. 46, no. 47 (p. 201).

female portrait are known, it is natural to regard it as a private portrait.<sup>1</sup>

The modern restorer, who added the hands, misunderstood the original motive. The statue certainly represented originally a woman in the attitude of prayer, a motive which, especially at the beginning of the imperial period, was extremely popular, probably as a consequence of Augustus's attempt to resuscitate the old 'Pietas'.<sup>2</sup> The schematic but able treatment of folds would well suit the first 'Empire style'. So the original statue probably comes from the time of Augustus: but in the third century A.D. it was used again, retouched and provided with a fresh name. The Greek original statue to which this type of a worshipper goes back, is referred by Hekler to Euphranor.

## 103

### HEAD OF AN EMPRESS OF THE TIME OF ELAGABALUS. (Holkham Hall.)

[Only head and beginning of neck ancient. Marble. Height of head 0·25. Nose restored in marble. Surface has been severely cleaned, marble has alabaster-like spots. Pupils drilled in antiquity.]

A young woman with very broad forehead and thick lips is represented. The hairdressing points to A.D. 220–30. There is a replica of this head, also with restored nose and placed on an antique bust which does not belong to it, at Petworth, which we reproduce on the same plate as the Holkham head and in profile in fig. 55, after no. 104.<sup>3</sup> Thus it is proved that it is a famous woman, and young as she is, certainly a member of the imperial house. The name 'Julia Soaemia' is possible, but coin-types of this period with their untrustworthy variations are not applicable for closer definition. Probably it is one of Elagabalus's wives.

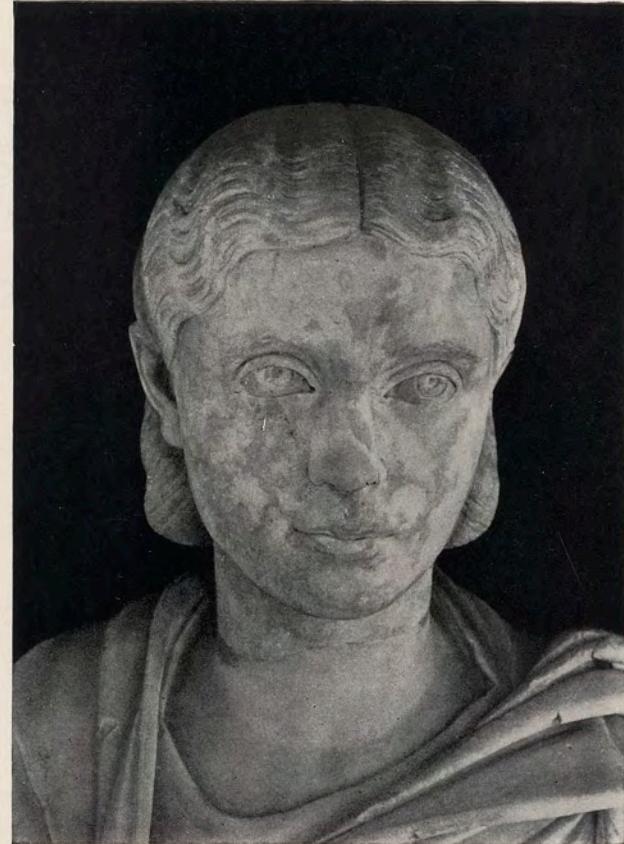
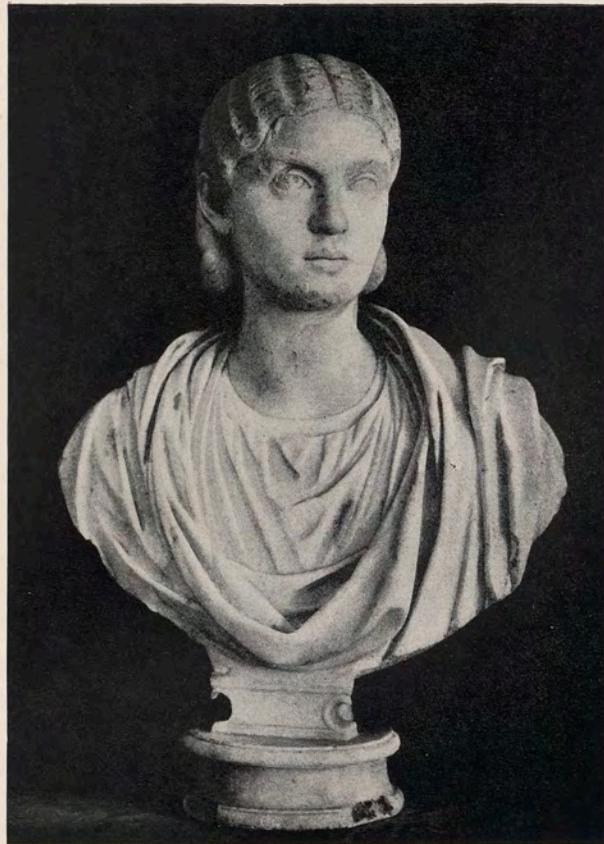
(Michaelis, p. 322, no. 60.)

<sup>1</sup> It has, however, some resemblance to the head of a young woman in the Capitoline. Stuart Jones, *ib.*, pl. 48, no. 58 (p. 205). Cf. for the hairdressing, *ib.*, pl. 75, no. 69 (p. 307).

<sup>2</sup> Ten such representations are known in the Vatican, Louvre, Berlin, &c. Hekler in *Münchener archäol. Studien*, pp. 134 f.,

236, figs. 5–7; Helbig, *Führer*<sup>3</sup>, nos. 241, 1038, 1258; Guida Ruesch, 785. A statue of this type in the Vatican was found with two statues of Augustus in the Basilica of Otricoli. Amelung, *Vat. Katal.*, ii, pl. 70, no. 352 (p. 538).

<sup>3</sup> Margaret Wyndham, *op. cit.*, pl. 66.



103 HEAD OF AN EMPRESS OF THE TIME OF ELAGABALUS  
*PETWORTH COLLECTION AND HOLKHAM HALL*



104 HEAD OF A LITTLE ROMAN GIRL  
*WILTON HOUSE*





FIG. 53  
HEAD OF A ROMAN LADY  
METROPOLITAN MUSEUM  
NEW YORK

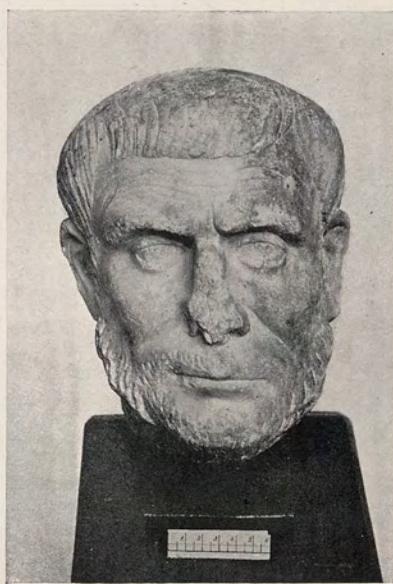


FIG. 56  
HEAD OF A ROMAN  
ATHENS

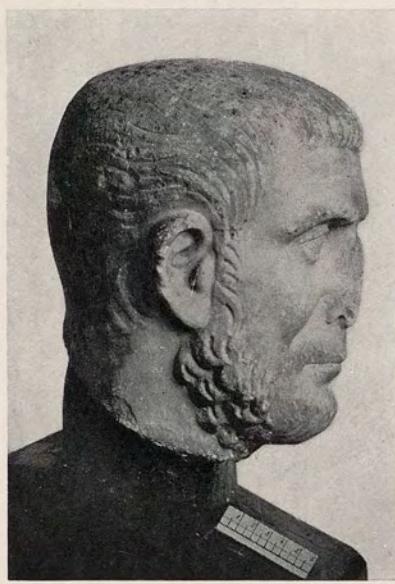


FIG. 57  
HEAD OF A ROMAN  
ATHENS

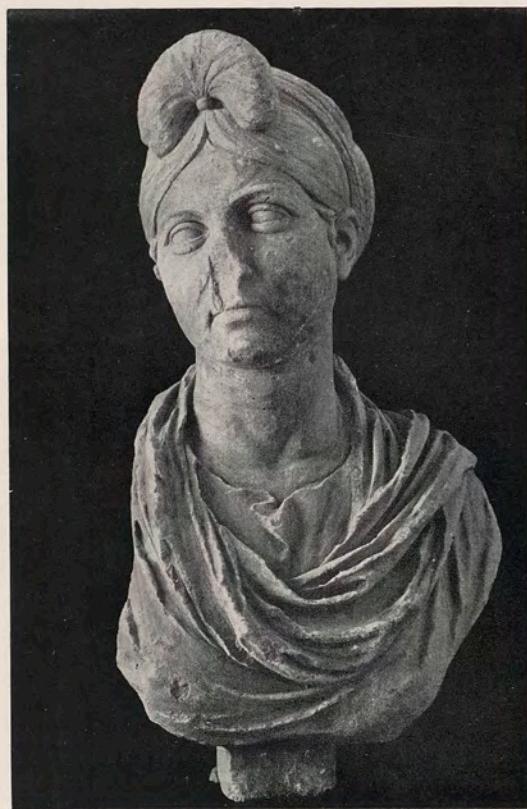
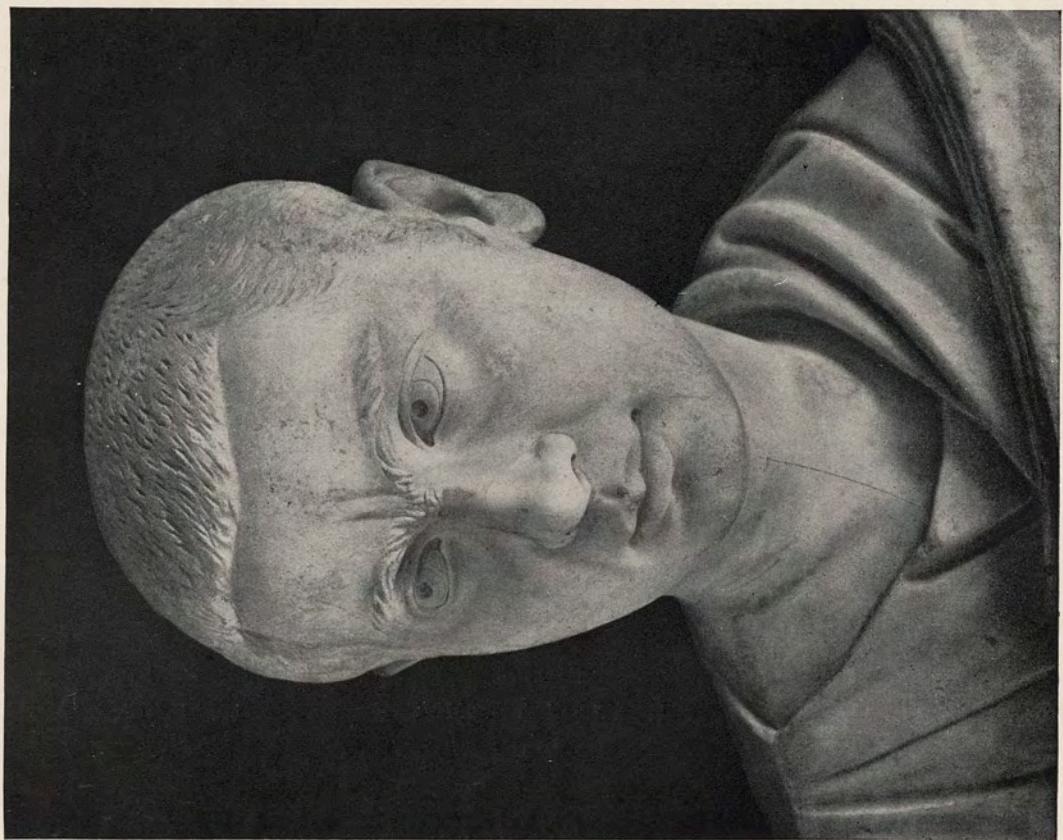


FIG. 54 BUST OF A ROMAN LADY  
ATHENS

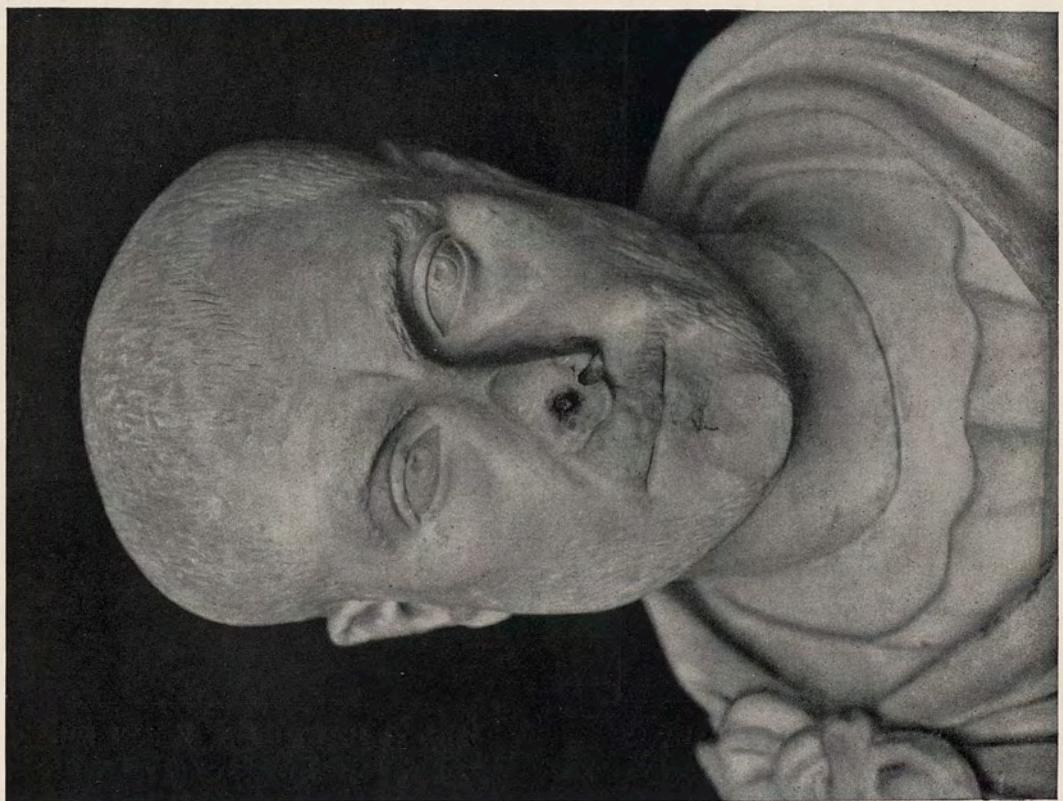


FIG. 55 HEAD OF A ROMAN EMPRESS  
PETWORTH COLLECTION

106 HEAD OF GORDIANUS PIUS  
*HOLKHAM HALL*



105 HEAD OF MAXIMINUS THRAX  
*WILTON HOUSE*



## 104

## HEAD OF A LITTLE GIRL. (Wilton House.)

[Only head and neck ancient. Marble. Height of head 0·19. Nose slightly damaged but ancient. Drilling of pupils ancient: both ear-lobes perforated.]

This is a good portrait of a little girl, with the sensitive mouth of a child, a short nose, and a momentary expression produced by the sidelong direction of the eyes. She wears the 'melon' hairdressing, but this is terminated behind by a flat knot in the nape, which in conjunction with the drilled pupils permits a dating in the beginning of the third century A.D. Other portraits also with 'melon' hairdressing are known from this late period.<sup>1</sup>

(Michaelis, p. 706, no. 161.)

## 105

## HEAD OF THE EMPEROR MAXIMINUS THRAX.

(Wilton House.)

[Head and neck ancient and placed on modern bust with inscription 'Macrinus'. Marble. Height of head 0·21. Broken off, tip of nose, chin, and part of ears. Surface has suffered from retouching. Drilling of pupils ancient.]

A small but quite characteristic portrait of the Emperor. The bowed head and the melancholy expression give a certain pathos to the portrait.<sup>2</sup>

<sup>1</sup> Arndt-Amelung, 1033 (to left); Amelung, *Vat. Katal.* i, pl. 10, no. 66 (p. 85).

<sup>2</sup> For the portrait of Maximinus, see Bernoulli, *Röm. Ikon.* ii. 3, p. 116 f.; Hekler, *Greek and Roman Portraits*, p. xlvi and pl. 291 a; Stuart Jones, *Museo Capito-*

*lino*, pl. 49, no. 62 (p. 207); Furtwängler, *Münchener Jahrb. für bild. Kunst*, i, 1907, p. 8 f.; R. Delbrück, *Antike Porträts*, pl. 52 and fig. 24; Arndt-Bruckmann, 559 (Ny Carlsberg, 744). Arndt-Amelung 1028 is not Maximinus.

## 106

## HEAD OF GORDIANUS PIUS. (Holkham Hall.)

[Only head and beginning of neck ancient, but modern bust, being repaired, is a most deceptive imitation of an original. Marble. Height of head 0·21. Nose-tip and part of left ear restored in marble.]

This is an expressive though somewhat retouched portrait of the child-Emperor with a serious expression and a prominent upper lip. The naming is assured by the incontrovertible resemblance to the half-figure in the Louvre, the bust in the Villa Albani, and the head at Petworth.<sup>1</sup> It was bought by Brettingham in 1752 together with the head of Lucius Verus (no. 89) for one hundred crowns. Unfortunately it is placed so high that it was very difficult to study it, and only possible to photograph it from one side.

(Michaelis, p. 316, no. 43 ; Bernoulli, *Röm. Ikon.* ii. 3, p. 133, no. 12.)

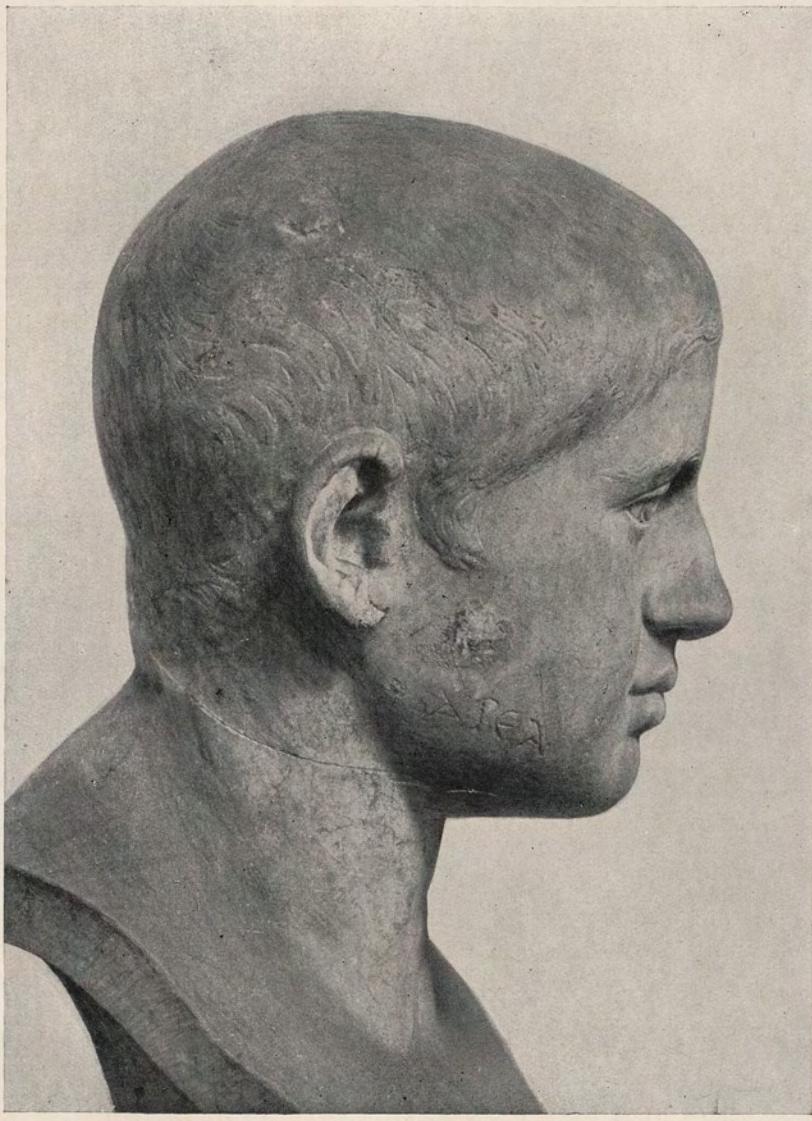
## 107

## COLOSSAL HEAD OF PHILIPPUS MINOR. (Ince Blundell Hall : Garden Temple.)

[Marble. Height of head 0·30. Restored in marble : neck and bust, all left side of head, nose-tip, right ear, and a small part of chin. Ancient part preserved much worn and cleaned ; letters scratched on cheek modern.]

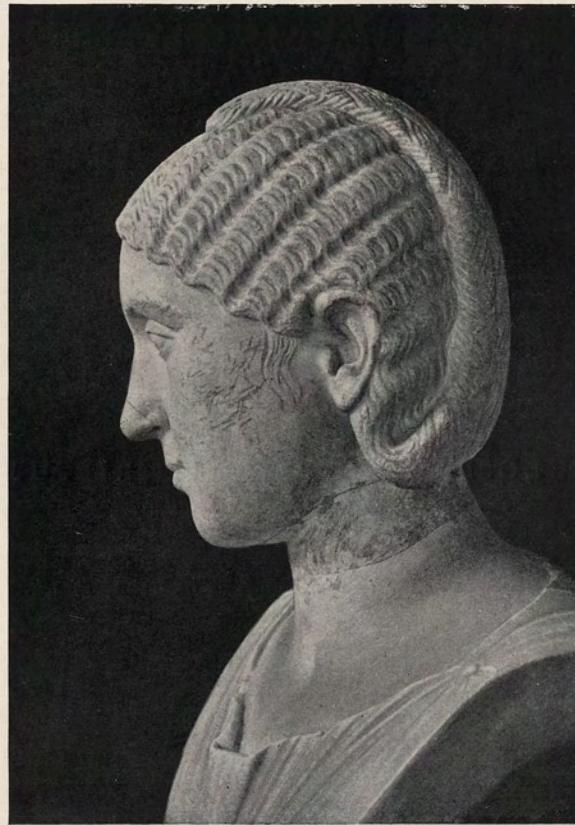
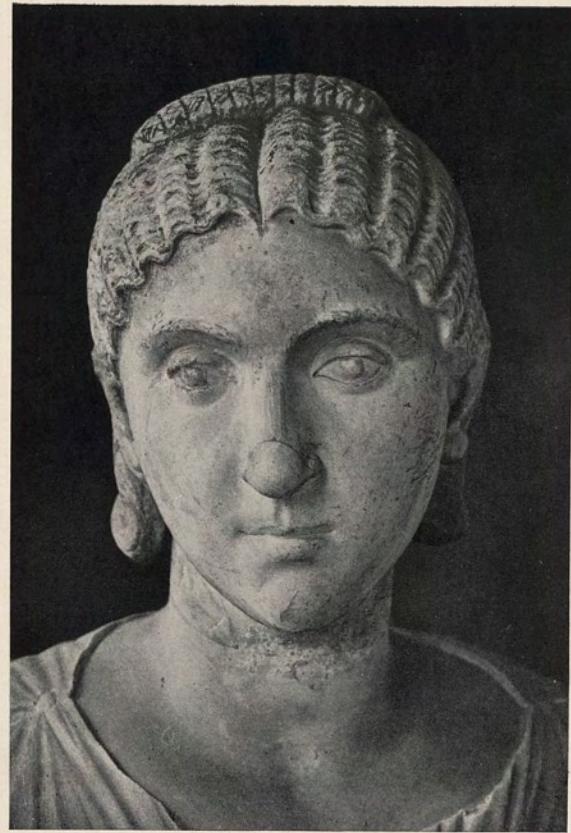
The right side of the head preserved shows a plain resemblance to the portraits of the son of Philip the Arabian, and the dimensions of the head make the identification natural. The Crown Prince is

<sup>1</sup> Bernoulli, *Röm. Ikon.* ii. 3, pl. XXXVIII—XXXIX ; Margaret Wyndham, *The Leconfield Collection*, pl. 79 ; R. Delbrück, *Bildnisse römischer Kaiser*, pl. XXX ; Hekler, *Greek and Roman Portraits*, pl. 292.



107 COLOSSAL HEAD OF PHILIPPUS MINOR

*INCE BLUNDELL HALL*



108 HEAD OF OTACILIA SEVERA  
*ROSSIE PRIORY*

here quite youthful, as in Ny Carlsberg, 756. In Ny Carlsberg 747-8 he is older, with more prominent features showing degeneration.<sup>1</sup>

(Michaelis, p. 373, no. 217 c; Bernoulli, *Röm. Ikon.* ii. 3, p. 148, no. 11. Bernoulli's rejection of the Ince head is therefore groundless.)

## 108

## PORTRAIT HEAD OF OTACILIA SEVERA. (Rossie Priory.)

[Bust from middle of neck modern. Marble. Height 0·51, of head 0·24. Nose-tip restored in marble. Otherwise in good preservation with traces of 'porcelain skin'. Only the mouth somewhat cleaned.]

This is a good and characteristic portrait of an Empress of the middle of the third century A.D., of whom a series of portraits<sup>2</sup> is extant, and in whom one is justified in recognizing Otacilia Severa, the wife of Philip the Arabian. On coins she and Tranquillina wear the same hairdressing : the coin-types are not very characteristic, and in the case of Otacilia very different from one another. But Tranquillina, who was married in A.D. 241 to the 16-year-old Gordianus Pius, and in A.D. 244 overthrown along with him, was certainly very young, and our type seems in any case not to be under the age of 20. So the name Otacilia is certainly correct.

(Lord Kinnaird, *Rossie Priory*, no. 31; Michaelis, p. 651, no. 31; Bernoulli, *Röm. Ikon.* ii. 3, p. 138 f.)

<sup>1</sup> Ny Carlsberg, 747 = Arndt - Bruckmann, 557. Other portraits : Bernoulli, *ib.*, pl. XLV (p. 147, no. 1) = Hekler, *ib.*, 296 b, and Stuart Jones, *Mus. Cap.*, pl. 50, perhaps also Amelung, *Vat. Katal.* ii, pl. 69 (p. 209); Arndt-Amelung, 1027. <sup>2</sup> Ny Carlsberg, 754; Bernoulli, *op. cit.*, pl. XLIII (Brit. Mus.); Espérandieu, *Recueil général*, ii, p. 90, no. 1001 (Toulouse); Amelung, *Vat. Katal.*, i, pl. 47, no. 233 (p. 465).

## 109

## HEAD OF A LITTLE BOY. (Sion House.)

[Bust modern. Marble. Height of head 0·19. Nose-tip restored in marble. Head much worn and cleaned; mouth in particular has suffered.]

The drilled pupils and the hair characterized by short incised lines show that this head of a quite small boy with a puzzled and distressed expression belongs to the third century A.D. As the nearest parallel, one may adduce the child's portrait in the Ny Carlsberg Gallery,<sup>1</sup> and the so-called head of Herennius Etruscillus.<sup>2</sup> The Romans represented male children at a still more tender age, as is shown especially by a portrait head at Munich.<sup>3</sup>

## 110

## HEAD OF A YOUNG MAN OF THE MIDDLE OF THE THIRD CENTURY A.D. (Lansdowne House.)

[Only head and neck ancient. Marble. Height of head 0·24. Nose-tip restored in marble. In magnificent preservation. Modelling of mouth and narrow cheeks fine and effective.]

The rigid, staring gaze of the deeply engraved pupils of the big eyes might incline one to date the head later in the fourth century A.D.; but on the other hand we have the treatment of the hair by short incised lines and the weak outline of the edge of the hair: along the forehead a fourth-century sculptor would have marked the limit of the hair by a sharp and high outline.<sup>4</sup> There are also portraits of the middle of the third century which show an exact stylistic relationship, in particular the head of Philippus Minor in the Palace at Munich.<sup>5</sup>

(Michaelis, p. 448, no. 44; A. H. Smith, *Catalogue*, no. 44.)

<sup>1</sup> Illustrated in *Tillæg til Billedtavler*, pl. XIV (lowest in centre). Cf. also head in Petrograd, Kieseritzky, *Illustr. Catalog*, 1901, no. 238.

<sup>2</sup> R. Delbrück, *Bildnisse römischer Kaiser*, pl. XXXIII.

<sup>3</sup> Hekler, *Greek and Roman Portraits*, pl. 216.

<sup>4</sup> Graindor, *Bull. de corr. hell.*, 1915, p. 380, note 1.

<sup>5</sup> Arndt-Amelung, 1027. Cf. also Hekler, *ib.*, 296–7, and Guida Ruesch, 1063.

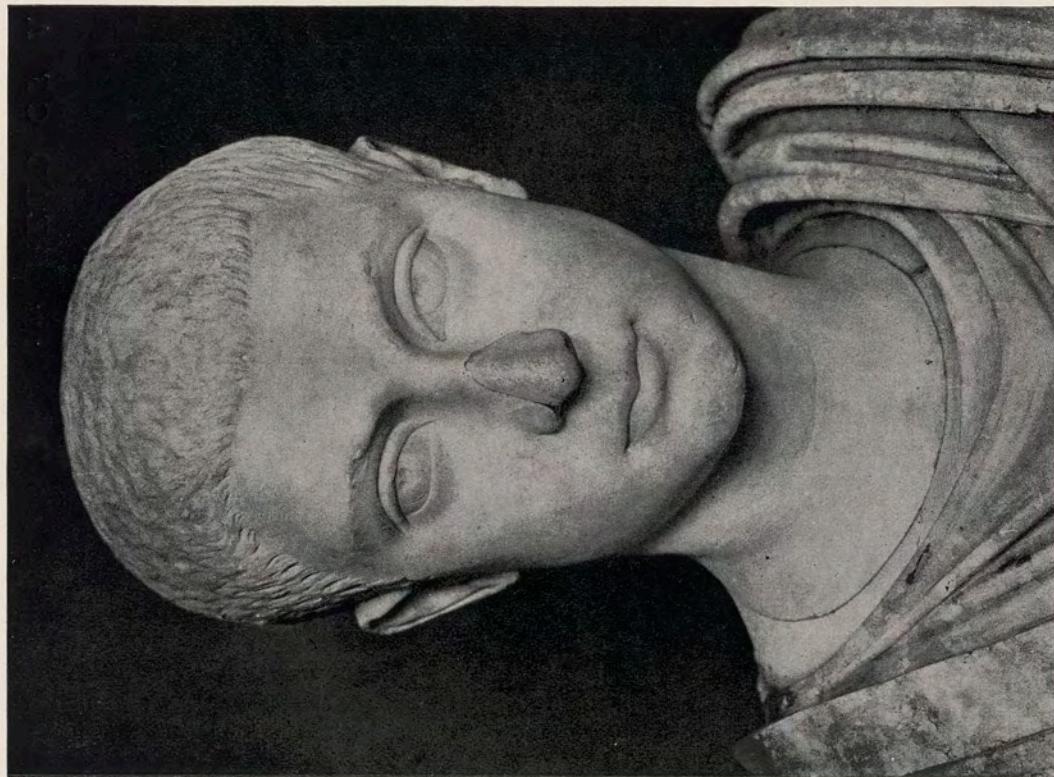
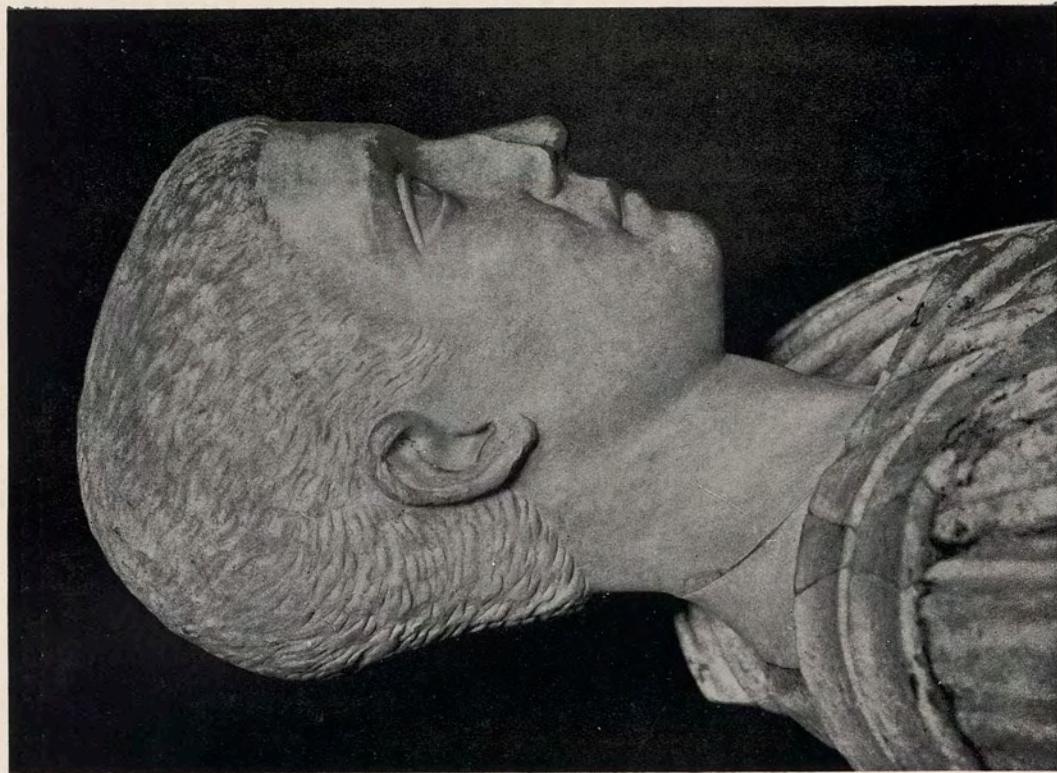


109 HEAD OF A LITTLE BOY

*SION HOUSE*



110 HEAD OF A YOUNG ROMAN LANSDOWNE HOUSE



III HEAD OF A ROMAN SION HOUSE



## III

HEAD OF A ROMAN FROM THE MIDDLE OF THE THIRD  
CENTURY A.D. (Sion House.)

[Only head and neck ancient. Marble. Height of head 0·28. Nose-tip and both ears restored in marble. Surface vigorously cleaned, but drilling of pupils quite ancient.]

This is a middle-aged man with strong concentrated eyebrows, short hair and whiskers, and curly beard. The lack of moustache is a noticeable and individual trait. The expression of the sensitive, prominent mouth is somewhat sad but not without energy.

The shape of the head, with its skull much arched over the ears but flat on top, is the usual form in portraits of the middle of the third century,<sup>1</sup> and the short incision to indicate the locks of hair<sup>2</sup> agrees with that. But the curly beard permits a still more exact dating, in that the combination of short incised hair on the head with thicker curly beard belongs to the time of the Emperor Volusianus, A.D. 251–3.<sup>3</sup> In marble portraiture this combination is represented not only in the Sion House portrait, but in a head of a 'Kosmetes' at Athens,<sup>4</sup> and in another head in the National Museum at Athens<sup>5</sup> (figs. 56–7, after no. 104), which by its rough execution may serve to show how excellent is the head at Sion House. The curly beard is retained in the following period, e.g. in the portrait of Gallienus and his contemporaries,<sup>6</sup> but the hair has now become longer, and at the same time a renaissance of the old technique of drilling has taken place.<sup>7</sup> We can thus with certainty date the Sion House portrait in the fifties of the third century A.D.

<sup>1</sup> Ny Carlsberg, 761 (= Arndt-Bruckmann, 556) and 774. L. Curtius, *Die antike Kunst*, p. 2, fig. 1 (= *Aus dem Berliner Museum Kekulé gewidmet*, pl. III); Hekler, *Greek and Roman Portraits*, 295 a.

<sup>2</sup> Cf. e.g. Philip the Arabian in the Louvre. Bernoulli, *Röm. Ikon.* ii. 3, pl. XLI.

<sup>3</sup> Bernoulli, *op. cit.*, p. 160, and Münztaf. v. 3–4.

<sup>4</sup> *Bull. de corr. hell.*, 1915, p. 360 f., pl. XXIII.

<sup>5</sup> Museum, no. 334.

<sup>6</sup> Hekler, *ib.*, 298. Ny Carlsberg 760 (= Arndt-Bruckmann, 553). In the youthful portrait Ny Carlsberg 767 (= Arndt-Bruckmann, 554) Gallienus has still short hair and curly beard.

<sup>7</sup> See my article *Bull. de l'Acad. Roy. de Danemark*, 1913, 5, p. 128, with fig. 10.

## 112

BUST OF A ROMAN OF THE TIME OF GALLIENUS.  
(Holkham Hall.)

[Head, neck, shoulder, and nape with beginning of drapery ancient. Marble. Height of head 0·23. Tip of nose restored. Head somewhat cleaned, but drilling of pupils ancient, also drilled holes in beard.<sup>1</sup>]

A quite young man with sprouting moustache and chin hair. The expression lacks energy. The pupils have the simple cup shape, which is not unusual in the second half of the third century A.D.<sup>2</sup> The hair of medium length and parted in the middle is met with in portraits of Gallienus and his contemporaries,<sup>3</sup> and thus Michaelis's dating is correct. That it is not Gallienus himself is obvious.

(Michaelis, p. 304, no. 12.)

<sup>1</sup> Cf. for this the head in Bologna, Hekler, *op. cit.*, 275 b.

<sup>2</sup> Graindor, *Bull. de corr. hell.*, 1915, p. 276 and 368.

<sup>3</sup> Hekler, *op. cit.*, 298–9 (the second is not Gallienus but a contemporary); Margaret Wyndham, *The Leconfield Collection*, pl. 15; Stuart Jones, *Museo Capitolino*,

pl. 52, no. 76 (p. 211), and pl. 74, no. 38 (p. 300); Kieseritzky, *Illustr. Catal.*, 1901, p. 14, no. 30 (a contemporary, but not Gallienus himself). Cf. for the hair-dressing the remarkable resemblance to a Hellenistic-Egyptian portrait, published by Paribeni in *Saggi di storia antica offerti a Beloch*, p. 200, figs. 1–2.



112 BUST OF A ROMAN OF THE TIME OF GALLIENUS

*HOLKHAM HALL*





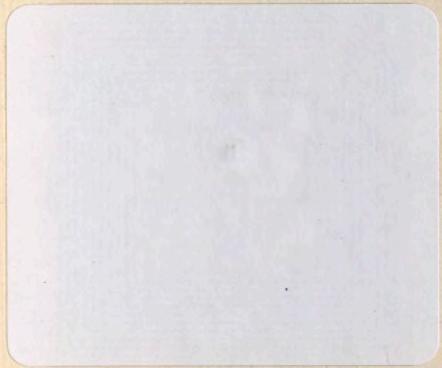


CLEVELAND MUSEUM OF ART



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